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A RECORD
OF
MY ARTISTIC LIFE.

BY
J. B. WARING.



"Because the soul is progressive, it never quite repeats itself, but in every act attempts the production of a new and fairer whole. . . . Thus in our fine arts, not imitation, but creation, is the aim. . . . He has conceived meanly of the resources of man, who believes that the best age of production is past."—*Emerson's Essay on "Art."*

"Nothing is denied to well-directed labour; nothing is to be obtained without it."—*Reynolds's "Discourses."*

". . . Thus, step by step, ascends
The Art that notes, and gathers, shapes and blends."
Schiller "The Artists."
Lord Lytton's translation.



TRÜBNER & CO.,
57 & 59, LUDGATE HILL, LONDON.

1873.

175. f. 19.



A RECORD OF MY ARTISTIC LIFE,

BY J. B. WARING.



I WAS born at Lyme Regis, Dorset, June 29, 1823, and cannot but think that the natural beauty of the place had much effect in exciting and developing the artistic feelings of my nature. After having seen some of the most celebrated bays of Europe, viz., Genoa, Naples, Palermo, and Dublin, to all of which I have heard Lyme bay compared, I must still consider, that standing upon high ground some fine summer's day, when the eye can reach from Portland Point on the East to Start Point on the West, stretching across the chord of an arc some eighty miles in length, enclosed with a succession of hills beautiful and varied both in form and colour, there can be no more lovely scene on earth. It was on the shores of this beautiful bay that I spent the first 15 years of my life, and it was here I became at an early age an enthusiastic devotee to art. My first attempts were views of the town and neighbourhood, done in pencil in loose sheeted books, but I soon gave up landscape for figures, the inspiring cause being the woodcuts of the first numbers of the "Penny and Saturday Magazines," in the years 1834-35, the former of which especially struck my fancy with its really fine engravings after the old masters and the best antique statues, some of which I copied. The illustrations to *Pickwick*, from the earliest numbers of which I sedulously copied various etchings by Seymour, Buss, and Hablot Browne, next excited my admiration, and I even attempted a series of additional illustrations of my own, which are still preserved in the family *Pickwick*. Nor should I forget the wonderful etchings of George Cruikshank, many of which I also copied. But about this time, and perhaps even a little earlier, a much higher branch of art had attracted my intense admiration: this was etching as

represented by the works of Rembrandt, Teniers, Worlidge, and others, of which the rector of our parish, the Rev. Dr. Hodges, had a very good collection, kindly placed by him at my disposal and from which I made copies of some of the most striking examples. My admiration of Rembrandt's etchings was indeed intense, and my occupation in copying them all-absorbing; it seemed wonderful to myself, to find that I could produce an almost perfect facsimile, and I used to endeavour to make the resemblance as perfect as possible by discolouring the paper by means of weak coffee or holding it to the fire. But I was not content with pen and ink, fired by my love of the art, I determined to try and work on the copper itself, for this purpose I bought an old book on engraving,* and received some verbal instructions from Dr. Hodges, who himself practised the art a little; and produced much to my own delight, a tolerably successful rendering of a Rembrandt, in which however, the hands puzzled me terribly.

Of course hands and feet I always found difficult to copy, especially the last when foreshortened, and I have a pretty good figure from Salvator Rosa, in which the foreshortened foot is left hopelessly unfinished. We had at home, also some books which were only to be seen as a favour, one of these was the "Temple des Muses," engraved, I think, by Picard, but these gods and goddesses never interested me, though the engravings are very fine in their way, whereas I was never tired of looking over the "Galerie Napoleon," paintings by the old masters, engraved in outline principally, or slightly shaded, by various engravers, amongst whom I particularly admired Pistrucci, and copied most of his works, such as a Spanish Lady by Velasquez, (now in the Hertford collection); St. Agostino, by Caracci; and Jesus giving sight to the blind, also by one of the Caracci, a picture which, oddly enough, I had charge of at Leeds in 1867, and placed with its companion, the Raising of Jairus' Daughter, I think both at that time the property of Mr. R. Holford, on the main staircase. It was this "Galerie Napoleon," which decided my fate in life. Every Christmas, presents were interchanged between our family and my grandfather, Mr. Franks, in London,

* Which I still possess, "Sculptura Historico Technica, or the History and Art of Engraving," London, 1770.



who by the bye, possessed at that time a very fair collection of paintings by the old masters, since dispersed; among our offerings was an etching from me, after Canaletti, in the "Galerie Napoleon," representing the Ducal Palace at Venice, with which my grandfather was so much pleased that he offered to put me with an architect in London, and to defray the expense of my education in case I felt disposed to follow architecture as a profession; this was an offer not to be refused, so an architect I was destined to be *bon grè mal grè*; as to myself, I hardly knew what an architect meant, and, if left to myself would have chosen to be an artist or a sailor; but there was no choice in the matter, so at about 15 years of age my future profession was decided on. In the meantime I assiduously pursued etching in pen and ink and sketching from nature, and was never tired of reading over the catalogues of pictures by the old masters, contained in the "Beauties of England and Wales," by Britton and Brayley, in their descriptions of the great mansions of our land.

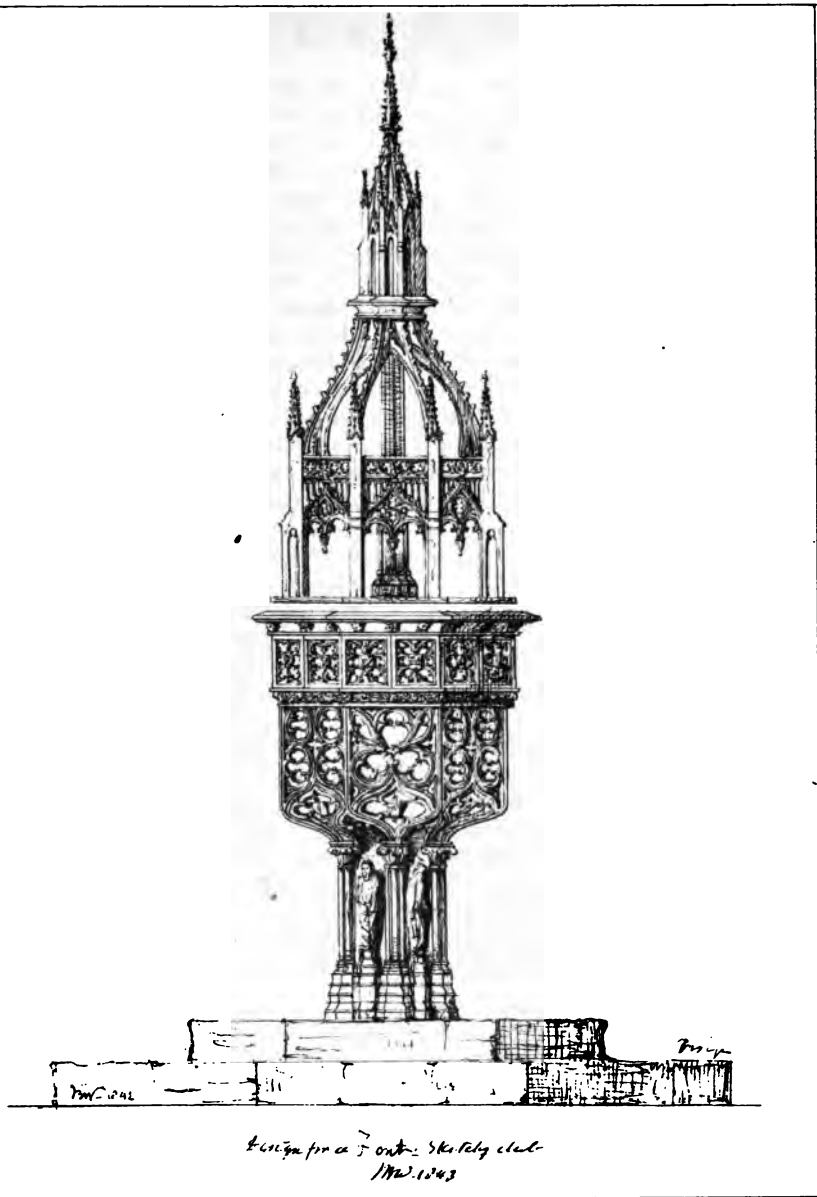
At fifteen years of age I first left my native place for any lengthened time, and was sent to a branch of the University College, London, established at Bristol, where the course of my studies was greatly extended, and it was impossible not to be interested in such studies as Latin, under Prof. F. W. Newman; German, Dr. Munch; Theology, Rev. Dr. Bromley; and Natural History, Dr. W. Carpenter; nor must I forget water colour drawing under Mr. S. Jackson, of the old Water-colour Society, but somehow, beautiful as his works decidedly were, I never took the same interest or such delight in any branch of art as I did and do still in etching, for power, *chiaro oscuro*, truth to nature, and delicacy combined with force, there seems to me no art comparable to it. At Bristol dwelt an old French refugee, who dealt in works of art, and from him I made my first purchases towards a collection of etchings, which purchases although of great value in my own eyes, were, I soon found, not appreciated by skilled *connoisseurs*. I had little time now left for etching, and I think my last attempts are dated 1839. In the autumn of 1840 I was apprenticed as a pupil to Mr. H. E. Kendall, to learn the art and mystery of architecture. I found four or five other students in his office, amongst whom were Mr. Macquoid,

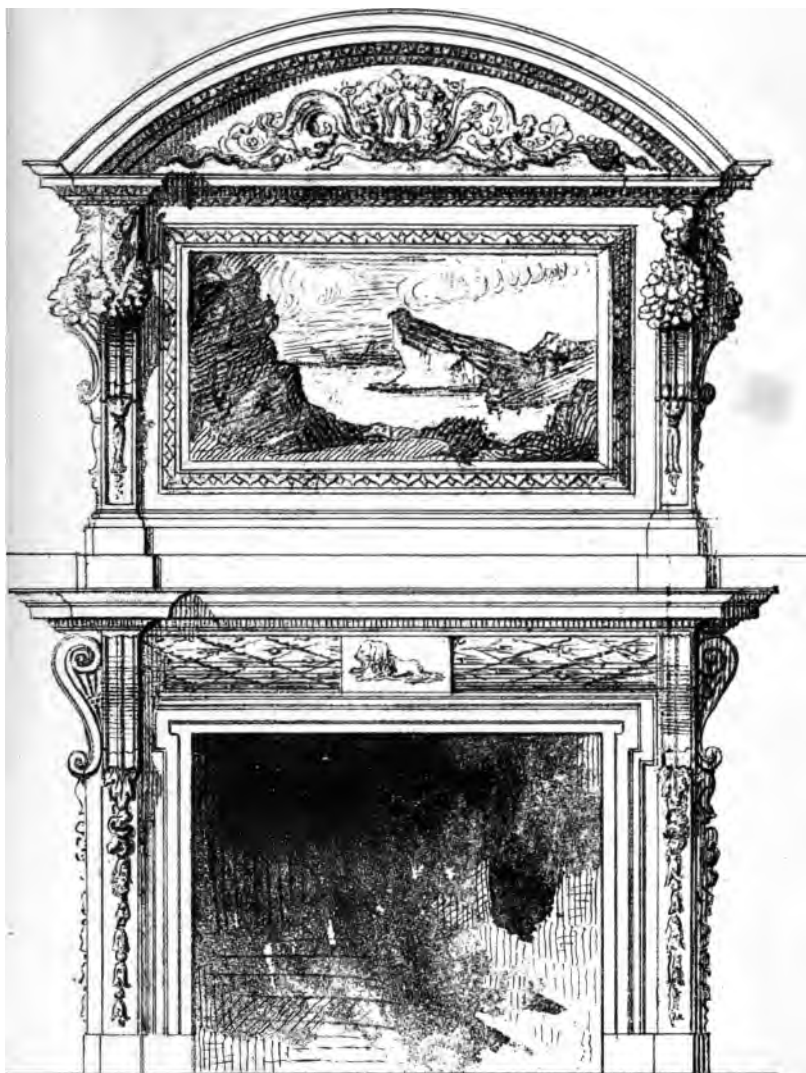
who subsequently made the drawings of "Architectural Art in Italy and Spain," jointly with me; Mr. J. Clayton, who was the author of "The Ancient Timber Edifices of England," and "Wren's London Churches"; and Mr. J. T. Wood, who was for a long time resident architect at Smyrna to the Turkish Railway Company, and is now celebrated as the discoverer of the Temple of Ephesus.

I was articled to Mr. Kendall, who was a second-cousin of mine, for three years, and entered with great pleasure on my new duties; there were I think six of us in the office, and our hours were from ten to half-past-four, and although we naturally lost some time at play and lunch, still altogether the way in which we for the most part kept to our work was creditable, seeing that we were left very much to ourselves. Neither did we confine ourselves to the office work. Architectural students at the present day have perhaps a very slight appreciation of the great advantages they now enjoy over us who were students more than thirty years ago. With the exception of the Royal Academy there was no public school of architecture, and that was a mere sham or shadow of a school. There was no Institute active as now, no Association, no public prizes, no South Kensington with its museum and schools, and indeed but few opportunities of any kind for those who wished to improve themselves. I therefore obtained books from my master, which I took home and studied of an evening. Gwilt's "Rudiments of Architecture," and "Bartholomew's Practical Architecture," being storehouses of valuable knowledge; besides this we formed a Sketching club, to meet once a week at each others lodgings and there to compare designs from a given subject, made during the week, and to read papers in rotation. Appended are a few sketches, and one of my papers:—

ON TASTE IN ARCHITECTURE.

In treating of this subject it is my desire to point out as far as my abilities permit, the true principles that should guide us in the attainment of a quality so frequently laid claim to, but so seldom understood. There are two kinds of taste, the one too often confounded with the other, one to be acquired and one to be avoided, and both





OTTO LITHO.
 24 N. 10th St. N. W. Wash.
 D. C.

Design. 1843. Sketched by G. W. C.

with difficulty. I allude to good taste and bad taste. Nor in this paper shall I only speak of the first, but trust to lead you to its beauties by exposing the faults of the second. "What we call taste, says Jones of Nayland, in the metaphorical sense of the word, is that faculty by which we distinguish beauty and excellence in works of art, as the palate distinguishes what is pleasant in meat and drink. The latter faculty is natural, the former, so far as it signifies judgment, is the result of education and experience, and can only be found in a cultivated mind. Arts and sciences are so nearly related among themselves, that your judgment in one will always want some assistance from your knowledge of another. Whence it comes to pass that of people who pretend to taste, not one in twenty really possess it."

The greatest enemies to good taste are fashion, inattention, ignorance, and prejudice. As regards the first of these, without enquiring into the motives which direct us, we are all aware how easily and innocently we are led away by it. The present rage is modern Gothic and debased Italian. Our young men have tired of the old well beaten road and have struck out into the enchanting paths of unrestrained fancy, led by a set of bold guides who they term, and who are generally known as "devilish clever fellows," men who ransack the works of those old artists, whose merits are novelty of design, knowledge of pictorial effect and fecund imagination, whose faults are all these good principles carried to an excess for want of a well regulated judgment, and these do they not only copy, but exaggerate in order to satisfy the cravings of that epicurean glutton, Fashion. But when we consider the materials with which the architect works, I question much whether he is justified in these caprices, in thus falling in with and too often leading this *fureur du temps*. Ours is an art more public, more liable to continual criticism and as durable as any, how careful ought we then to be in our designs, how assiduous in avoiding faults! how ardent in the attainment of its real excellencies! On this point I cannot do better than quote the words of Mr. Alison: "In all those arts that respect the beauty of form," says he, it ought to be the unceasing study of the artist to disengage his mind from the accidental associations of his age,

as well as the common prejudices of his art, to labour to distinguish his productions by that pure and permanent expression which may be felt in *every* age, and to disdain to borrow a transitory fame by yielding to the temporary caprices of his time, or by exhibiting only the display of his own dexterity and skill. Or if the accidental taste of mankind must be gratified, it is still to be remembered that it is only in those arts which are employed upon perishable subjects that it can be gratified with safety, that in those greater productions of art which are destined to last for centuries, the fame of the artist must altogether depend upon the permanence of the expression which he can communicate to his work, and that the only expression which is thus permanent and which can awaken the admiration of every succeeding age is that which arises from the nature of the form itself, and which is founded on the uniform constitution of man and of nature."

Inattention, by which I mean a hasty conclusion drawn from few and superficial observations, we must particularly beware of; we must observe, examine, compare, and discriminate carefully before coming to a determination on matters of taste. By this very general fault the architects of the present day too often deceive their employers and make them the dupes of their own carelessness; for what other purpose do they so highly colour their designs with tints which a man might spend his life in endeavouring to discover in nature, and fail. It is thus they introduce parts into their designs good in themselves, but unfitted for their position, and from want of attention, they adopt without due consideration what may perhaps originally have justly caused their admiration. Thoughtless of the nature of the surrounding scenery, they mar their own work, they swallow without masticating. Depend on it, it is not enough to judge, everyone can do that, but to judge correctly and to enable us so to do, inattention and rash conclusions must be carefully avoided.

Men of taste have hungry stomachs and often empty pockets; unwillingly do they pander to a senseless patron: who shall blame them? The most talented men are too often inattentive; we excuse the fault, and could wish it otherwise. But, monstrous! an ignorant, illiterate quack starts up, buys gaudy toys and books, affects to love the Arts,

and is dubbed a man of most refined taste. What thongs shall be tough enough to whip him off? what contempt sufficient to destroy his pretensions? none. These men are always the most arrant coxcombs in art, the more ignorant the more confident, and the more confident with the multitude at least, the more admirable. With a mind crammed with magazine reports and essays, such a one overwhelms you with technicalities, condemns Vitruvius, adores Michael Angelo, loses his soul in the chancel of a Gothic cathedral, and is going to St. Peter's on purpose to lose it again, but isn't quite sure that he approves the style of architecture and so may fail. It is a pity that age should too often lend the respect due to grey hairs to such a character, and abuse the unbounded admiration of youthful aspirants, who know him not. There are such men in our profession, and the sooner they make their fortunes, as they are sure to, and leave it the better. These men have, I must observe, practical knowledge, to which were they content to keep, they would command respect, not contempt. We come now to what has always been allowed to be the greatest let and hindrance to investigation, the first step towards the attainment of taste, known as prejudice. "The only way," says Locke, "to remove this great cause of ignorance and error out of the world, is for everyone impartially to examine himself," let everyone do so. I own myself faulty, and so, may be, do you. Let us set then to work vigorously to weed out this noxious, stubborn rooted plant, and believe that until we have succeeded, we had better be silent on the particular subject, as we must have a consciousness of speaking unadvisedly and disingenuously. Where this prejudice against some particular style of art is founded on rules and principles we are willing to explain and discuss, it is no longer blameable, and loses the character of prejudice, which as its name denotes, signifies a judging beforehand, without due consideration, through mere inclination, fancy, or education. And here I must remark that instead of thumbing speculative essays on taste in art, we had, it appears to me, far better refer to a well-known work called "Locke on the Conduct of the Understanding," which will guide us more immediately and practically on our course. It discovers to us the road to abstract truth, and the necessary tutelage of the mind

previous to its attainment, Truth is the same everywhere and in everything, and as there is a true belief and a false belief, a true state of virtue and false state of virtue, a true philosophy and a false philosophy, so is there a true taste and a false taste. The attainment of which state of truth must, I feel convinced, be regulated by the same course and be arrived at by the same means in each. There is one mistake men make who set up for professors of good taste, which is, that they seem to imagine a feeling for the beauties of nature or art, a sensibility of temperament, a ready reception of impressions of grief at a dead Saviour, of mirth at a Bacchanalian dance, of awe at the raising of Lazarus, that this excitability of mind is the only qualification, and with this false idea they enter into the lists of architecture, the last of the arts capable of producing these sensations, and fancy themselves supreme. Let no one accept this false shadow of the fact, but remember that although it is the basis and very foundation of his desired structure, it is nothing more; added to this must be a sound judgment, (and these two nature often combines), a cultivated mind and one well stored with works of a similar nature of art, together with a freedom from those qualities which we have before treated of, then will we own him an excellent and worthy judge in such matters. Then for him "taste exalts the affections and purifies the passions, clothes a private life in white, and a public one in purple, adding a new feature as it were to the pomp, the bloom and the exuberance of nature, it enables the mind to illumine what is dark and to colour what is faded, giving a lighter yellow to the topaz and a deeper crimson to the ruby, a more celestial hue to the sapphire, and a more transparent purple to the amethyst, bearing a price which only the heart and imagination can estimate, and being the author of a thousand chaste desires and secret hopes. Taste strews flowers in the paths of literature and science, and breathing inexpressible sounds and picturing celestial forms, qualifies the hour of sorrow by inducing that secret sense of cheerfulness which in its operation "

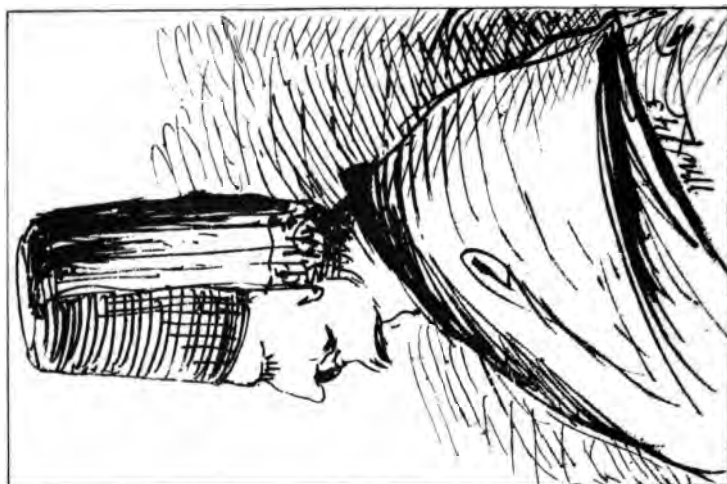
"Refines the soft and swells the strong
And joining nature's general song
Though many a varying tone unfolds
The harmony of human souls."

Mrs. Chapone.—Saturday Magazine.

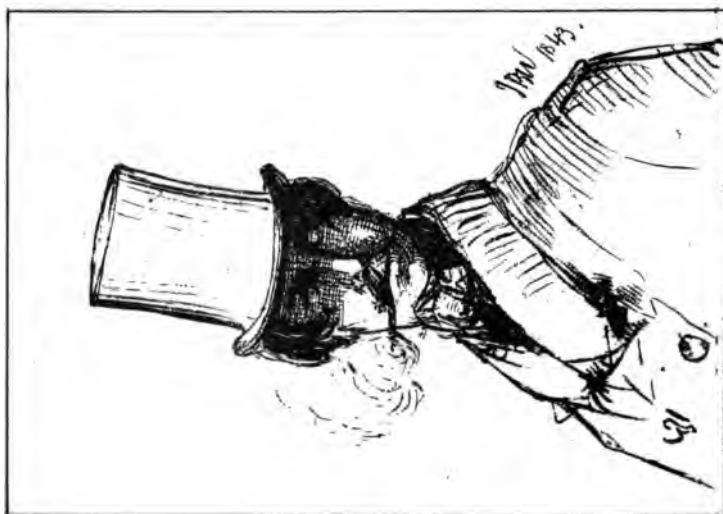




A scene in Monument to the future
 PHOTO-LITHO
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Reproduction
Whitman's "The Man"
18 1100, 1101, 1102, 1103



a man about town

This I consider was an excellent custom, originating I believe with Mr. Wood, and I still retain with a kind of reverent feeling and no slight pride an ivory two foot rule, presented to me by the Club as a prize in the year 1843.

In 1842, I became a student in the Royal Academy and duly attended lectures there, and read in the library. In 1843 I obtained the large silver medal of the Society of Arts, for designs in "Architectural adornments," the same being glazed fireplace slabs, of the kind now so common.

All this time I had not however, quite neglected my drawing, but found in London quite a new fount of inspiration in the various characters and faces one meets with daily. These to pourtray did I assiduously incline, and have a book full of such sketches of character, which even now amuse me; moreover I taught myself lithography in chalk and with ink, but did not like either method. I missed especially that delightful tracery of fine green bubbles which marks the progress of an etching, as well as the smell of pitch and of the acid, both of which to me were pleasant. Besides these various occupations, I drew from the antique, sent in a pen and ink drawing of the "Wild Boar of Ardennes," from *Quentin Durward*, for the silver medal of the Society of Arts, which, however, I failed to obtain, and made original illustrations to Shelley and Milton. About this time, my mother, who had been a widow for some years, died, and I was left master of myself, with the knowledge that at the age of twenty-one I should come into a small independent inheritance.

Always exceedingly delicate in health, and suffering every winter from severe and painful coughs, I began to feel that I never should be fitted for my profession, and the desire to leave England for Italy, to take up my abode there, and study with the view of becoming a painter, became strong with me, and I requested Mr. Kendall, under the circumstances, to allow my indenture to be cancelled; he declined, and I was therefore perforce, obliged to continue my architectural studies, but directly I was out of my time, *i.e.* in the autumn of 1843, being then 20 years of age, I set out for Italy, partly to escape another English winter, partly to improve myself in art and to become a painter. There was no railway at that time in France, and my first journey from Boulogne to Paris on the top of

a diligence in company with various hampers of a very "ancient and fish-like smell," still impresses me with no pleasant recollections. At Paris, the splendid Mediæval and Renaissance remains of ornamental art at the Louvre and at the Hotel Cluny, opened up quite a new world of ideas to me. However, being most anxious to proceed to Italy, on I went, with only the needful delays for rest, through Lyons, Avignon, Marseilles, Genoa, and thence by steamer to Leghorn for Florence. What a new, bright, cheerful, picturesque world was now unfolded to me! I was in one constant state of delighted observation, and my sketch books were full of costumes and architectural bits which attracted my notice on the way.

At Florence, all thoughts of turning painter vanished, and architecture became my supreme delight. This change was effected by the extreme admiration I experienced in seeing the Florentine buildings, especially the Cathedral, the Strozzi and other palaces of that class, and the great works of several Florentine architects, of whom heretofore I knew nothing. Through the interest of the Cavalier Poccianti, to whom I had a letter of introduction from the Institute, I carefully examined the Duomo, and made drawings of it. I studied the works on architecture at the library of the Academy, and made written notes of all I saw. I made the usual tour of Italy, being generally quite alone and always fully occupied, visited Naples and Pompeii, and returned home by the Rome, Florence, Venice and Milan route, arriving in London after more than a year's absence, during which my health had greatly improved. What I thought of the monuments of Italy may be gleaned from the following notes, selected from a miscellaneous collection :—

ARCHITECTURAL NOTES MADE IN ITALY, 1843-44.

The general character of a Florentine palace in the Tuscan style, such as those of Strozzi and Riccardi, is massive and noble: the ground story always rusticated in the boldest possible manner, of the same height as the other stories, with smaller windows, but an immense and large moulded arched entrance, leading into a quadrangular court with a one column and arch colonnade. Externally again comes a plat band, from which spring the second tier of windows,

divided into double lights, the wall space above them very great; this being a characteristic of the style, that the windows are at the regular distance from each other but have a space equal to their height unoccupied between them and the next plat band: this is repeated again with some difference, very slight, the whole being topped with an immense cornice, of which the Riccardi is a good specimen. In general effect, the lines are unbroken, the windows, except the lower story, all arched, the rustication very rough, and the cornice ornamented, presenting to the eye an unbroken line of perspective and an appearance of great strength and grandeur.

COMPOSITION.—In architectural composition have nothing close and jammed together, Space, Space, Space—look at a Florentine palace.

PITTI.—Poccianti in his additions to the Pitti, has spoilt all by the slightness of his projections, and the want of depth in his ornament. The staircase is handsome, and on the plan of the one at Caprarola by Vignola.

SERLIO.—In Serlio's *Settimo Libro d'Architettura* there are some excellent designs for dwelling houses in country and town, and some good doorways in his *Architettura Straordinaria*.

For a full pictorial description of a Theatre and for general information, see *Architettura de S. Pietro a Roma, Teatro di Bologna e Palazzo Ranuzzi*, (by Palladio.)

PITTI PALACE.—The bath room here is small and very beautiful. The plan of it is oblong, with a ceiling arched every way, for colour, light blue on ground with white ornaments and figures, the walls light stone or drab colour, columns green marble with white capitals, tapestry blue and white.

ACADEMY AT FLORENCE.—The Academy of the Fine Arts consists of a school for painting, for drawing from the antique, for drawing from the living model, for intaglio work, and for architecture; of course all separate. The architectural school is hung round with the various drawings that have gained premiums, consisting of measurements and drawings of various celebrated buildings, and original designs, with printed lessons for the use of beginners. There is a master there during the proper hours, (from 9 to 2), and books may be referred to; it has

also a museum of models, and a good architectural library. The other schools are well managed, and the collections of paintings and casts good. Under the same establishment, or of the same name, is a school for music, consisting of separate schools for the piano and organ, for the violin, for counterpoint, and for mechanics, with one for antiquities; and here also is the library of the Academy, open from 9 to 1. The other schools before mentioned open early. Why, amongst other pursuits for which a school is available, and in fact most necessary, is the art of acting left out? There is also a school for chemistry.

BOOKS.—Looked over to-day, *Bibiena's Designs*, in 3 volumes. Although showy and excellently executed, yet I think it is a style by no means to be followed, being faulty in every way; for a theatre they might be useful. His perspective is extraordinarily bold, correct, and a good reference when any show drawings are to be made up.

In the inedited works of Palladio, a theatre and one or two ordinarily good designs.

The *Palaces of Bologna*, not much of it, *Cipriani's Buildings of Rome* far superior and very useful for reference. Cipriani's work is called, *New Method to learn Architecture, (Civil)* by G. D. Navone and G. B. Cipriani, part 1, Palaces, very useful, published at Rome, 1794, A.D.

UFFIZII.—Is designed by Vasari, (not to my taste). The passages are about 38ft. high internally, and about 19ft. wide, the effect too long and narrow.

At Florence, Michel Angelo appears a very mediocre figure as an architect, the lower tier of windows, Palace Riccardi, are bold in relief and good. Zuccherò's house is designed by himself, and a curious specimen of rustication it is.

Bernardo Tasso appears to have done best here. Parigi designs in a French style not at all to my taste. Ammanati is pretty good.

BRUNELIESCHI.—At the Pitti he shows very favourably. These two last were the architects employed to build this palace, (*Ruggero, Palaces of Florence.*)

BOCKLAER.—An old work by him, on theatre machinery, might be useful.

PITTI.—The Pitti is divided into three stories from ground to cornice, 1st. 42ft., 2nd. 43ft., 3rd. 38ft. (about) making a total of 123ft.

Cronaca is an architect who has done well here at Florence. By him are the Cortile of the Strozzi, the Tribune of Leo X in y-Palazzo Vecchio, and the Sacristy of the Holy Spirit; he is very careful and studied in detail, and good in effect.

J. de Bologna has done some architectural work at Florence; pretty good.

Cigoli at Palazzo Tornaquinci; good.

BOOKS.—*Rossi's Study of Civil Architecture*, published at Rome in German and Italian; is useful, having drawings and measurements of palaces, with useful staircase.

PITTI.—In Ruggero's *Study of Civil Architecture* this palace is detailed.

SIENA.—The Cathedral here is very beautiful, especially internally. Its form is that of a Latin cross, the length from door to tribune of choir, 153 braccia f.* *nella crociata* 88 b.f.; *nella navata* 42 b.f.; height of clerestory, 44 b.f.; height of side aisles, 26 b.f. The pulpit by Nicholas Pisano is a perfect study for ornament, the stalls are splendidly carved, and there are various rich carvings in different parts of the church, especially the doorway columns. The dome is a square at base, but above the extrados of the arches is coined into an octagon in a curious manner worthy of observation. The Liberia is a splendid room, enriched with frescoes executed by Pinturicchio from designs by Raphael, in wonderful preservation; the ornamented panels are good for study, colours on a gold ground, and others common; the floor tessellated with glazed porcelain, done at Florence. The whole of this cathedral internally is black and white marble.

The use of brick here is remarkable, some of the richest ornaments being executed in this material; the effect is very good.

DESIGN.—A national building, as the Walhalla or Hall of Heroes, enriched with records in art, painting and sculpture by native artists, in which to be celebrated every great anniversary or holyday with music. This might form part of a national museum, where a rotunda might be set aside for the reception of groups and figures belonging to the history of the people, with historical paintings, and an orchestra for musical performances;

* "A braccio Fiorentino" is about 23 English inches.

this room to be always open to the public; of large and lofty dimensions, suitable to a great congregation. The Drama could in this place once more regain its fallen authority and use, and by means of historical plays of Shakspeare or other authors, become not only an amusement but a school for the people. Such a method of engaging the attention of those orders of people who otherwise find a national holyday but another name for the exercise of their lowest faculties and most vicious propensities, would be highly profitable to the nation and greatly cultivate its best feelings and tastes. The arts of Painting, Sculpture, Music, Architecture and Acting would find scope for their highest powers, and in this manner we should far surpass other nations by being the first to produce some really useful fruit from those arts which have so long been called the Fine without deserving that of the useful.

I feel perfectly convinced that such exhibitions would produce a strong and healthy impression on the public mind, and be a source of pride and enjoyment to all classes. The Pantheon would serve as an excellent model to be introduced in the composition of such a work.

TREVI.—The columns continued through two stories, with the upper tier of windows nearly in a line with their caps, has a very bad effect. The centre with niches and statues is better. N.B.—The windows here carried up into the frieze.

VATICAN.—Homogeneous colours of a light tint on a dark ground, the warmer the better, also gold on blue of dark tint, a gold ground and coloured arabesques in the old style, all are good for ornamental purposes, carving on doors or other work. The only light proceeding from the wall opposite is lost, as light and shade are wanting; that is, no shadow is cast, or very little. In the like manner much work of that nature on northern or eastern walls is likewise thrown away.

DE STAEL, *see Reynolds ut seq.*—"Painting and sculpture, whether representing the human form or other natural objects, awaken clear and intelligible images; but a perfect piece of architecture kindles that aimless reverie which bears the soul we know not whither. The ripple of water well accords with this vague deep sense; it is uniform as the edifice is regular."

DOORWAY.—A door for an interior placed between columns fully detached is good, as you go neither side of it to place it in an abrupt perspective ; the frieze and shafts may be pale brown, the other members all white, the base of rather a darker white, and pedestal yet darker.

ST. JOHN'S LATERAN.—I like it very well, the transept is a splendid idea ; the columns supported by the angular griffins not good ; the head of the capitals projecting too far beyond the base ; the pavement of Opus Alexandrinum very intricate ; the doorway mentioned above very bold in appearance and well arranged as to colour ; the large centre arch reaching to the chief cornice, far from spoiling the effect of the smaller ones, sets them off to advantage. This is another specimen of the fine effect of a flat ceiling with enriched wood work ; it gives one an idea of solidity. However beautiful this transept *might* be, it is spoilt by senseless ornament, stuck on and in and about wherever an inch of room presented itself ; it would serve excellently for a large public hall. Externally the effect is also good, and might be heightened by having greater depth of receding wall, or by columns in the Loggias ; the statues on the balustrade would be better if rather more than the half of their actual size.

Reynolds, in speaking of Sculpture, says "Working in stone is a serious business." If this is true in sculpture, how much more so is it in architecture. In reference to De Stael, his words bear out her remark, "Architecture," says he, "applies itself like music, (and I believe we may add poetry) directly to the imagination, without the intervention of any kind of imitation." His few remarks are well worthy of consideration.

ST. LAWRENCE "IN DAMASO."—This church is not remarkable for the richness of its sculpture or profusion of decoration. You enter into a double arcade of pedestal'd piers 2 ft. 11 in. by 2 ft. 11 in., from which spring arches forming a vaulted ceiling ; it is obscure here and little light allowed, causing the centre space to be seen in a sort of relief ; the arching in every direction causes its good effect, and the immense semicircular window is excellent. There are no columns made use of here, lengthwise it is bounded with a single arcade. The effect here is produced by entering from the low, dim, arcaded vestibule into the high,

well-lighted centre space; such varieties may be studied and used to advantage.

MOULDINGS.—The more I study these the more do I find they require it; as a general rule well defined mouldings and small bands are best, with various buildings of various magnitudes; the mouldings require with the style a complete change of character; a whole being made up of parts, if detail is bad the effect cannot be good, and however much we may admire the conception, we shall be disappointed with it as a work of art.

GARDENS.—At the Villa Pamphili Doria are the best specimens of the art of landscape gardening I have ever seen. The fountains are in excellent taste and the whole worthy of admiration.

FARNESE.—The ceilings here are of very dark wood, highly enriched and ornamented very deep, presenting an antique, massive, rich appearance. In one room are the celebrated illustrations of the Fables of Antiquity, by Annibal Caracci, masterpieces of fresco painting, true still life, in every way worthy of praise. But with all their merits, owing to their height, a crick in your neck at the end of a few minutes gazing, allows no room for dispassionate criticism.

CORSINI.—The plan of this palace is remarkable for the best combination of utility and intricacy without confusion I have yet seen. The staircase is handsome, the piers firm and well proportioned, and the *tout ensemble* presenting an agreeable appearance of roominess; nothing jammed in "cribbed, cabined or confined." The rooms are of excellent proportions, usually square. One small chamber with columns. In fact, from what I have observed, columns judiciously applied in a room greatly add to its effect. The rooms which I saw at Chevalier Poccianti's are excellent specimens. Locatelli and Cerquozzi, two painters before unknown to me, both masters of *chiaro oscuro*, the first usually employed his brush on *bambocciate* or small choice bits of country merry-making, full of spirit, the latter is more varied, and with the same power of effect, has more imagination. Callot's "Life of a Soldier" is here (in oil) very inferior to his etchings.

CHIGI.—There is here a painting of the Ascension of our Lord by Garofalo, who was a follower of Raffaele, not

so remarkable in itself, as in its similarity to a painting by Raffaele of the same subject, and in working it out according to his own ideas. The figure of our Saviour in both is excellent, Garofalo's has but one arm elevated pointing to Heaven, which opens over his head; Raffaele's with both arms half elevated. I do not remember ever to have heard of this similarity before: it is striking.

SCIARRA.—Another painting by Garofalo. The Woman at the Well (Samaritan), the open, innocent loveliness of this face, I have never seen surpassed, her figure is grace itself. Had this man lived some years later when the mechanism of his art was more advanced, he would still, I am convinced, have shone amongst its brightest stars. The landscapes of the Dutch Masters, usually cabinet, are full of poetry, and indicative of the highest perception of the beauties of nature. I have remarked this everywhere; there are some interesting specimens of Claude's first style here, more sketchy, but still evincing Nature's pupil. Blessed be the hands that have thus brought Nature in her most hidden and delightful charms to our very firesides, who draw her out of shadiest recesses and hiding places, presenting such faithful, such refreshing portraits of her to the thirsty gaze of the dwellers in cities, the merchants, lawyers and men of business, who otherwise would know her not.

DORIA.—In the collection at this palace are some magnificent Claudes, amongst them a fellow-one to the large landscape with dancers in the National Gallery. Garofalo still keeps my high opinion, and Ludovico Caracci is excellent in his faces: but, above all, Breughel has struck me as most extraordinary; his Air, Earth, and Water, with the Creation of the World, Adam naming the living things. To say nothing of the wonderful work bestowed on them, the leafing of the trees, the exactitude of his drawing and the almost miniature finish—they possess the merit of imaginativeness—of poetry—and are striking in their effect; look at them closely, you will never be tired of admiring his industry; see them 50 feet off, and all the minutiae being lost, you get another idea—almost another picture, with masses of light and shade of a depth I have never seen equalled. Two landscapes by Domenichino, according to the guide, full of rural feeling. The light in this gallery

proceeding from one side only, is the worst imaginable, it is necessary to hinge the picture facing it, and those on the window-side are totally obscured.

VILLA BORGHESE.—The statuary (antique) is very good here. There is one room of landscapes after the manner of Poussin, by a man called "Orrizonte," they might have been dubbed Poussin, and yet I never heard of the name before coming to Rome.

CAPITOL.—The peculiarity of this celebrated bronze statue of Marcus Aurelius is to be seen best by a back view, he is apparently almost sliding off one side of his horse, yet it is barely enough for that idea, since the disposition of his limbs is so artistically managed that, such an unpleasant trifle is evidently not to occur, although out of the perpendicular in its centre of gravity, it is yet perfectly gravitated. The feeling is on seeing it in this position, that he must in a moment decline as much to t'other side, and it is this gives the impression of actual motion or life. Sir J. Reynolds in remarking on this subject, mentions a chariot in the work of some celebrated painter, which is one-sided and in the act of making a curve, thus picturing to the eye and impressing on the mind, the most forcible idea of actual progress. When will our sculptors leave off chiseling monumental statues with pokers through them?

VILLAS.—The Pamphilia Doria, good as it is, would be much improved by a more irregular and picturesque plan of the whole; instead of terraces running in a straight line, I should prefer them more corner-loving, with little nooks here and there, shady grottoes, and fountains of a less strictly architectural character; light and shade give every charm in these buildings, more particularly than any other. The Villa Borghese is better, but is so divided as to make more a museum than a summer retirement. The Villa Albani has a good façade. All these plans would require great alteration to render them applicable in our climate. They are formed for coolness, and are very cold.

DIMENSIONS OF ROOMS.—With regard to "beauty," says Chambers, "all figures from a square to sequialteral may be employed for the plan." Inigo Jones and others, sometimes extended the plan to a double square, but the disparity in length and breadth, renders a heighth pro-

portionable for each difficult to be obtained. (Alberti on the proportion of Rooms, Book ix. *vide*.) A room of beautiful proportion built by Inigo Jones, in Lincoln's Inn Fields, is 30 by 20 ft., height 18 ft. The style of Bramante at the Cancellaria and Torlonia's Palace, Rome, though from the slightness of all projections, such as pilaster, cornices, &c., not good for light and shade, and presenting a poor appearance in front, yet when seen in perspective it has a very good effect. The windows with greater projection would tell very well.

CENCL.—The palace once belonging to this family is of good architecture, but bears the stamp of desolation. The portraits of Beatrice and her mother, are at the Barberini Palace—the first with a face too lovely for a mortal, sweetly feminine, with a dash of melancholy madness in the eyes; the mother cool, dark, calculating, wicked looking—not that I know any ill of either from the history. Breughel again extraordinary.

PANTHEON.—The interior every time you enter, still bewilders you. I never had this feeling of losing myself in the grandeur of a room before, it seems to have no beginning or end, which arises from its circular form, it is the true feeling of infinity.

VATICAN.—The frescoes here that are on a blue ground have it many tints less deep than that of the Farnesina. The figures consequently lose much of their effect—the one is the light or sky of twilight even to night, the other of open day.

NICHES.—Between two arches a circular perforation of the wall is good to contain a bust or statute, the relief being much greater than in the usual way.

UNIFORMITY.—The Cancellaria is a proof that edifices need not be perfectly uniform to be good; it would not be seen without some observation that there is a door and some windows at one end more than the other.

ROME.—In the different styles of architecture at Rome, although there is much to admire, there is perhaps more to denounce. The ancient buildings are all more or less in good taste, but the same can scarcely be said of the modern ones; and who could compare St. Peter's to the Pantheon? Concerning the ancient examples of this art, I shall say *nothing more than* that the use of the arch was

evidently introduced and admired in every possible form of vaulting, doming, &c., and that the remains some more perfect than others, but nevertheless, the very foundations of a ruined wall speak of a race in every way superior to the present inhabitants of the soil. In modern Rome, the best buildings are the palaces, but even many of these are tawdry beyond measure, as the Doria. The works of Bramante at least, avoid this fault, and are moreover as far as proportion goes admirable, but there is a thinness and littleness of character in the projections and ornament which detracts much from its excellence; this defect was remedied by his immediate successors, who still preserving his method, altered it thus, instead of the narrow streaky lines used by him for rustication to the first floor, they substituted bold well-defined rustic, forming a strong base for the work above it; this rustic usually contains a large well-formed window and a mezzanine; they used half engaged columns or pilasters thrown well forward for the next story, the projections of the windows being still more advanced, and the next story panelled, of less projection, surmounted by a handsome cornice; sometimes a frieze also containing windows. Another style is rusticated throughout, the openings usually circular; it is in good taste and massive looking, there are no columns or pilasters applied; another style is the Farnese, the cornice of which is too large to please me. The most celebrated palaces in Rome are all after this manner: the tawdry style succeeded, amongst which, the Doria for size and ornament surpasses all, it is characterised by moulded panellings of all eccentric forms with intermediate rustication. Balusters turned topsy-turvy or every other only in its proper form, it only remains to apply the columns also head downwards to make this style a perfect chaos of every architectural feature. The churches of Rome whatever architectural merit they possess, are so murdered by the hands of the decorator and the priesthood, that they are eyesores rather than otherwise, a perfect mine of "barbaric pearl and gold." St. Peter's is externally a great failure, unless one could walk on the tops of the neighbouring houses, or be always at the Vatican; the interior also is little deserving of praise, except the dome, which is indeed a master-piece; one would also be better pleased

with the semicircular colonnade, could any use be made of it. Its great recommendation is its immensity, a very poor one to my mind, and more so from the fact, that unless one were told the measurements, you would never imagine it so large. The Fountains of Rome are all good, more especially the Tartarughe, the Farnese, and the St. Peter's. The modern architecture of Rome in those works which are built now-a-days, are as far as house or street architecture goes, better than that of London, the Grecian detail is applied to the old palace forms, and tells very well, the only fault is a certain finickiness and want of boldness in general character. The Argentina Theatre at Rome is very handsome, and has six tiers of boxes. The Valle not so good. The Tordenone I did not see.

ARCH OF JANUS.—This form would come in well in an arcaded composition, or for the basement of a tower, having rooms over the arched openings, the interior as it is is of excellent proportion, the breadth of piers in middle of die 18 ft., height from base to cornice of die 11 ft. In the original there is no room for columns, but a restoration by Pinelli, at the Corsini Palace, in which they are introduced, is of good effect.

MASONRY.—Equal layers of brick and stone slightly different in tint, look very well in the old cathedrals of Italy, the black and white marble is of too striking a difference in colour.

NAPLES.—The palace here is nothing very extraordinary, it has about thirty-six windows lengthwise, and twenty-two in front. The palace of the Ministers of State has eighteen windows in front with three large arched entrances, one the police, another an arcade, and another a church. All the architecture I have yet seen here is very common-place. The domes are often ornamented externally by a covering of painted tiles, which has a very oriental effect. These tiles are used in every way here, and always look well. The Theatre of St. Carlo is handsome, but it does not quite suit my taste, there is too much of an *Academy design* about it; it is a true Regent-street looking affair. The fault in modern architecture appears to me to be a want of nobility, massiveness, liberality, of firmness, the proportions also of windows, &c., have become altered by fashion till they are all long and lankey in character, that

ugly fashion too, of columns without super-imposed arches is an eyesore to me, both at the Post-office, Rome, and the Theatre, Naples. I should make it a rule, as I think the ancient Romans did, to employ it in every convenient situation. Were we to take away this triumph of construction from Gothic architecture, what would remain in it to raise our delight and admiration? Why then does not the same hold good in Classical architecture? There is one feature it is true, where it never can or must enter, that is the portico; the one distinguishing characteristic of Grecian architecture, which alone is worthy to remain in our designs, and even that sparingly, for it is incompatible in a great measure with the introduction of the arch. Why is the Capitol at Rome such an apparent failure? leaving out its bad situation, but that Michael Angelo has adopted the flat form of aperture instead of the semi-circular; the same has been done at St. Peter's between the great columns, and its awkwardness strikes one at the first glance, not even that there the arch would have made it much better as such a small column in juxtaposition with the big one, is in itself bad; the same is to be seen at St. Giov-Lateran, and is a common fault in the architects of the 16th and 17th Centuries. But to return to Naples, there is in this city a style of Gothic, which I imagine to have been introduced from Germany, it is rather better than I have yet seen in Italy. St. Clara has some good examples in the tombs of Ladislaus and others. The Cathedral is not so good, the principal entrance, the best part, is bad, but the small church I have drawn* is much better, as are also various ruined bits in the most dirty and remote parts of the city; the fountains and public memorials are of classic architecture in Gothic forms, and are not good; there are however, some good palaces and churches to be found out of the way, dirty, ruinous, and inhabited by the lowest class. The tower of St. Clara which I have drawn, is very good; the tower of S. M. del Carmine (also drawn), is the only one of its kind I have yet seen in Italy; from the onion formed head I suppose it to have been built when the Spaniards possessed the city, who would have introduced this form of dome from Flanders. In the church of St. Domenico

* San Giovanni Maggiore.

Maggiore, there are many parts worthy of remark (one thing in particular, my hat was stolen there during mass), it was originally Gothic, but has been titivated up with Roman or Italian additions. The tombs here are generally very good, especially those of the Caraffas; some are Gothic, the others in a peculiarly neat and studied style of art, more frequent at Naples than anywhere else.

CASERTA.—The palace here although very large has no particular architectural merit, except its grand staircase, which is of octangular form and of three ascents, centre first and two sides landing on an octagon formed floor, ornamented with arches, columns, &c., with four large windows, each looking into a handsome quadrangle. It has a very handsome effect; the front and flank of the palace are similar, as are the sides, with the difference of pilasters instead of columns, it is much larger than it appears.

ALBERGO DEI POVERI.—Has sixty-three windows in front, and is an immense building, which is the most that can be said for the generality of public edifices here.

STAIRCASES AND STAIRS.—“A good house,” says Ware in his *Complete Body of Architecture*, “should always have two staircases, one for shew and the use of the company, the other for domestics. This latter should be thrown behind, but the other is to be shewn, and upon the proper placing of it depends in a great measure the judicious disposition of the rest of the house.” This cannot be too strictly put in practice as a necessary and indispensable fact. A vestibule or anteroom in large houses is always of good effect for comfort and use, entering from this into the hall the staircase should open to your view, as though inviting you to ascend it; two flights from the right and left uniting in a fair landing place with a return, if necessary, in the centre, has a good effect. Circular staircases are not so agreeable. The window or light should come from above, for a good light is a most excellent point, and the landing place itself should lead to the principal apartments as directly as possible. Alberti recommends a landing at about every tenth step, and tells us that the ancients had a resting place at every seventh, so that the old and decrepid might not be fatigued in ascending them. There should be no intermediate space between the roof and staircase if possible, as at the Reform Club House; this has a very

handsome appearance, and on the ground plan of this space is an excellent situation for statues, armour, &c., which are too cumbrous to be taken to a greater height, and would be unsuited to the size of the rooms. The stairs themselves must be 6 or 7 inches in rise, and at least 13 in tread. Experience tells us that a very wide tread so far from helping tends much to inconvenience the ascent. The stairs however in the Vatican, with a lower rise than usual, are at least 20 in. in tread, in this case the angle is much more obtuse. The ascent is agreeable rather than otherwise.

SHOPS.—For a potter's or hardware dealer's, the ground half of the wall looks well, black with Etruscan ornament; brown and black above. The use of earthenware in various forms also, is pretty durable and of good effect. I think the use of signs may be revived to great advantage as regards pictorial appearance.

POMPEII.—There is a room here in the baths, whose echo is astonishing; it is of a circular form and is domed with small segments of a circle, with four semicircular niches in the wall, and a circular hole in the floor 5 ft. deep, for containing water.

PISA.—Putting all rules and regulations aside, let us compare the characteristic excellence of this or any other old Italian cathedral with far famed St. Peter's, and observe the utter inferiority of the latter. The reflections arising from this fact I shall speak of after. Let us now consider the campanile or leaning tower, whose unfortunate one-sidedness has given rise to such very learned dust; or rather let us remark that the campanile of S. Nicolo by Pisani is beautiful, and to the eye quite as dishonest a character. St. Paul's on the Arno, another extraordinary example. The S. Maria Della Spina, apparently falling in all directions. S. Michele degli Scalzi, outside the walls, of good Roman architecture and just as crooked. The tower of S. Sisto and half the buildings in the town are all crooked, which taking the character of the soil into consideration, half earth, half sand, does I think exonerate the several architects from such senseless and ostentatious pedantry in their art, as many wish to charge them with. Not having read Taylor and Cresy on the subject, I can only say what would occur to casual observers. The cathedral of itself is a perfect museum and studio. Its

effect internally is religious and imposing in the highest degree, and there is such excellence in its putting together that every portion is of itself a perfect picture, produced in part by the good position of doors and windows. The three bronze gates by John of Bologna, which proudly ornament its façade, are works which throw the ancients even into the shade in this difficult art. The truth and spirit of the ornament and foliage, the good old moral mottoes, such as *tarde sed tutus*, with a tortoise for the hero, is a style of preaching antique and good. The relief is not so full beneath, as there is more chance of its being broken. The sculptured columns and inlays of marble on the façade are beautiful examples of this too neglected style. All the capitals of the columns supporting the aisles are of different design, the sedilia on each side of the finest inlay of woods, another beautiful art almost lost. A bishop's throne of the most exquisite workmanship of inlay; the stalls in the choir more extraordinary still; the apostles' and other heads, architecture, natural history, instruments, and foilage of surprising fidelity and exact perspective; other seats or thrones for the dignitaries of the church excellently carved, evince altogether a class of workmen who were not mere spiritless copiers, but of the true artist stamp. The windows, which have been almost all restored, are yet of very rich colour and in good keeping with the general character of the church. The old bronze gate is more curious than beautiful. The altars show great invention in ornament, and good cutting. Externally the inlays of marble are most remarkable. The baptistery is another building, which jumbling all rules together and defying all, shows how far superior enthusiasm is to carelessness, though the first have to work out of its own invention and the latter be backed with all the learning and knowledge in art that modern researches can afford: knowledge which too often is prejudicial to the production of great works by the narrow bounds in which it necessarily almost confines the man who has a desire not to shock the world with eccentricities. Rules in any art are surely not meant to oppress and tyrannize over our idea, but made as foundations laid on experience by means of which we may have a good holdfast and not run wild into the raging sea of novelty, or be misled by false notions concerning propor-

tion. They are invaluable in architecture, but the moment we find that by departing from this or that rule we can produce a finer effect, let them be put aside immediately, they have done too much harm already, having been increased day by day by a set of ignoramuses who could do nothing without them. It does not follow because Inigo Jones did well none can do better, and I feel convinced that were we to examine the subject, rules in our art have done more to depress it and make it a commonplace business, exercised by commonplace men, in every way, than any law against its advancement that could have been conceived.

INTERNAL ORNAMENT.—The principal features of a room, capable of receiving ornament and of materially adding to the beauty of its appearance, are the doors, the windows, the skirting, the cornice and ceiling, chimney pieces, and niches.

Painting on the walls in halls and dining rooms might be employed with much effect, I should think, but on the ceiling such representations, however beautifully executed, fail to strike us so forcibly, and are almost lost, as they require a difficult and constrained posture, only made use of for the express purpose of viewing them; these paintings would naturally be suited both in size and character to the style and dimensions of the space so to be filled up. Tiles also to line the sides of passages on the ground floor, for the fire slabs, and porcelain or dark coloured wood, such as cherry or walnut, for door handles, &c., may be freely made use of, mirrors also placed oppositely greatly add to the appearance of a room, and give an idea of greater magnitude than it really possesses. The projection of the chimney flue is I think a material addition, as it takes away from the formality of the square or parallelogram and affords space for closets which may be carried up to the height of 6 or 7 feet, with busts or pictures placed over them. The fire place under the window should certainly be avoided, as contrary to the nature of our climate. There are three or four different styles of finishing the walls, being stucco, paper, wainscot, and leather, with the tiles before mentioned; these are all to be used as circumstances dictate. Smoking and billiard rooms, kitchens and halls may be stuccoed; wainscot and leather suit a sitting

room, dining room, and study well; whilst paper and hangings are more fitted for the withdrawing and bed rooms; for dairies, tiles are very useful when they can be afforded, and for halls and passages also; panelling is a great ornament, panelled piers and panelled soffites afford a play of light and shade most agreeable to the eye.

The cornice mouldings should not be frittered away, but be cast into a bolder form, with an enriched border round the edge of the ceiling, its ornaments not being unequally or too deeply cut.

Where colour is brought into requisition, staring reds, blues, greens, and yellows, should be studiously avoided, light and harmonising tints are more pleasing. At the Pantheon, Oxford Street, the white figures on light blue grounds, are particularly elegant, and for ornament may in every way be advantageously studied. (See *Bibiens's Architecture*, and the *Encyclopædia of Ornament*, Paris). "Ornament should be distinct and without confusion," says Alberti, and this is to be effected by enriching every other moulding only, as recommended by Sir W. Chambers. The vine leaf meandering in a circle is peculiarly pleasing to the eye.

The rooms at the Pitti Palace, Florence, deserve mention, they are generally nearly square to the eye, with two windows in each, every ceiling vaulted in various ways, and decorated with paintings from ancient history or literature, giving every room its name, as the Homer Saloon, &c. The bath room is particularly tasteful. In rooms it is not necessary that statues project from their niches, on the contrary, but it certainly is to be approved of externally, as evinced by the superior effect of the Italian examples in comparison with those wedged-in, cribbed, cabined, and confined ones of our modern Greeks. It is bad enough to have architecture tied in and restrained in its power, without having even the concomitant ornament also bound down by rules, as is too often the case with the strict upholders of the Grecian or Palladian styles, and the world has discovered it happily.

Inlay of any material is a beautiful style of ornament interiorly; carving, and the diversity produced by different coloured substances, should all be taken into consideration and applied as most convenient. We are by no means

deficient in this respect for interior ornament in the days of *papier maché*, moulded leather, and other equally useful and pretty inventions. But for the exterior, I would never have anything artificial in work, colour, or substance, applied to any extent. There is sufficient durable variety in nature, without referring to perishable manufactures. I do not think we can go to a better school for original and beautiful ideas in ornament than the magnificent cathedrals of the Italian Gothic style. We have ornament in stone arising from opposition of colour, from painting, from inlay of woods and marbles, from carving in every imaginable shape, and from all possible architectural combinations of form.

PISA.—The cathedral is terribly sunk, although it must have been so before the commencement of external walls, as the range of arches are straight. I do not, however, comprehend what matter that makes, as it is impossible the cornice line of wall should have sunk and the arches have remained unaltered. The south transept is externally beautifully inlaid with marbles and very well formed. In any case where Norman architecture is to be used, this building affords some excellent and original ideas, as does the Romanesque style throughout Italy.

PISA.—The baptistery is internally circular, and although the cone of ceiling is of nearly the same height as the walls from which it springs, yet from its perspective form it does not appear so, and has much the effect of a common arched roof. The echo is very beautiful when one or two voices only sound; but I think that for concert music it would not answer so well: the echo of the last chord joining with the next producing, if not actual discord, yet a confusion of sound very far from desirable. Exeter Hall, if I remember right, has this fault; it struck me so on hearing Handel's 'Messiah' performed there. The font seems adapted for actual immersion, with side cavities for sprinkling; it is beautifully panelled with sculptured marble and inlay of same, as is so frequent in Pisa and other places where this style flourished. The mosaic pavement at back of altar is the most beautiful I ever remember to have seen—black, white, red, blue and yellow; the three last, being most conspicuous in a pattern of very small divisions (geometrical) pleased the most; black and white inlay is

also good, but I prefer a slight diversity of colour, or if only two, then of a brighter tint, or at least warmer, as dull yellow and black.

CAMPO SANTO.—This building is now used as a Museum. There are only two patterns to the arch heads throughout, with another for doors; the works of art contained here are generally more curious than beautiful. The frescoes of Giotto are excellent studies for drapery and truth of drawing and character.

The Cathedral is about 310 ft. long and 106 ft. broad.

REMARKS.—Buildings in an open space should, like old Breughel's pictures, be effective from a distance, and please the eye by their beauty of workmanship when seen close. Street architecture, usually only seen in one point of view—viz., near; on which account simple forms, as squares, octagons, circles, &c., perhaps best. The old architects always went to work with this intention, and Gothic architecture is the perfection of it. Not only should the strongest substance be used as groundwork in architecture, but the admission of light should be less and the colour darker, becoming more open and more gay as it advances in height.

LUCCA.—The Romanesque is here more barbarous than at Pisa, both for proportion and ornament; columns sculptured outside and intaglio of the most grotesque nature are the principal ornaments. St. Michael's is the most gorgeous façade in this style; the towers are immense, of no architectural character. St. Michael's is the best. All the churches are in this style, more or less. The pillars of St. Frediano and also at Pisa are of beautiful proportion, and appear to be antique.

ARCHING.—The use of arches in wall work is, I should think, as useful as it is ornamental, and was always practised by the old architects.

Stone work filled up with brick is often seen at Pisa and Florence.

ARCHITRAVE.—In the Piazza Sta. Croce at Florence the upper architrave is of marble inlay for ornament, and has a very good effect. In the cloisters of the church, circles containing angels' heads are used, also very good.

PISTOIA.—The inlay of wood here is very good in the cathedral seats. This style of ornament would serve well

for pulpits, chairs, &c. The seats of the Council in the Town Hall consist of a whole Corinthian order springing from brackets instead of a dado, and enriched in every member in the Cinque cento style. Bramante's Church of La Madonna di Umiltà is beautiful, and the effect of the double lights in windows most pictorial.

PRATO.—The tower of the cathedral very good, and some of the chapels in a beautiful style of ornament. The Church of the Madonna dé Carceri has a beautiful interior of one large order, surmounted by a ribbed cupola.

The use of arms sculptured in stone on the exterior of town halls, &c., gives an air of nobility, and is very ornamental.

DISTRIBUTION OF ROOMS.—With respect to this, Palladio sensibly remarks that in all buildings the most beautiful and noble parts should be placed most in view, and those of less consequence be as much concealed from sight as possible. All the offices should be disposed as conveniently as possible in the background, so as not to be offensive either to the sense of vision, hearing or smell. A house having usually, when standing alone, four aspects, the rooms may be distributed as follows: the summer rooms should look to the north, and the winter to the south or west; the former being light and airy, of fair proportions, the latter allowing of smaller dimensions. The bed rooms may face the east, for none but a sluggard (says Sir Henry Wotton) is hurt by the rays of the rising sun. The dairy and larder should be to the north; the study may be well placed at the east or west end, and should lead out of the sitting room. But proceeding more reasonably in the distribution of rooms, the first thing to be considered is the nature of our climate, in which we find that the sun—the great source of light and life—is in most rooms to be endeavoured, by every means agreeable with comfort, to be allowed free access, being sufficiently impeded by our continually clouded atmosphere, without artificial assistance. The rooms then friendly to its incoming we may generally consider to be—the breakfast room, the study, the drawing room, and the bed rooms; the first for the great delight of the morning sun at any time of the year—not only in winter, when we so seldom see it, *but also in hottest summer* before the increasing degree of

its warmth renders it too powerful; and more especially in autumn and spring, when fires are out of season, and yet, but for the presence of the sun, one can barely dispense with them,—not to enter into a more poetical description of its advantages. For the second, men who love warmth—and who does not?—scarce like the feeling of leaving their fresh warm breakfast room for a studio unknown by that sun they delight in; for few students (men generally of contemplative minds) are averse to it, and can scarce work so well or heartily without its influence. The drawing room, supposing it to be sitting room and receiving room in general, will require less sun during the day, and at night could have none even if wanted; though the sunset is very agreeable to it, and for my part it is essential to a perfect sitting room. For the bed rooms Sir Henry Wotton's observation holds very good; and should any object to the east wind, I answer, that through a properly constructed window no wind effects entrance, or ought not, it being specified in the contract as "air tight and water proof." It is best however, for them to face many quarters.

There is one set of rooms which I have not yet mentioned, and which more than any, on mother's authority, require sun for the sake of their frequenters,—the nursery and its adjuncts: these should ever be well lighted and easy of access to the sun, being also well ventilated.

The breakfast room, serving also if required for dining room, should face the east.

The studio, containing library, which should have no room over, but be lighted from above, with passage to the leads, and adjoining watercloset, may face the east, west, and south, if required, by means of an irregular form.

The drawing room, as sitting room also, may face the south-west or north-west, as necessary.

Bed rooms: the west or south warms them well during the day and evening, seldom disagreeably, but in hottest summer; the north convenient over the kitchen and offices, and the east as before mentioned.

The nursery, then, and its rooms should be south-east or south-west; in which positions they receive the sun as long as may be, and may, if it pleases, be irregular in form like the studio.

Of rooms where the sun is not agreeable, the kitchen, dairy, and out-offices generally form a principal part.

These observations are applicable to small houses, affording no separate winter and summer abodes, but combining as far as possible the advantages of each; and, I need scarcely say, can be only applied by freedom of space.

CHURCHES.—Canopied tombs each side of porch way are very ornamental; also, it would be well to leave an open and long railed space in a church for the reception of those old, beautifully worked monumental slabs, which occur so often in Gothic architecture, and are so numerous at Sta. Croce, Florence.

DOORS.—Well projecting panel mouldings in wood doors are more effective than if sunk. The bronze doors of Pisa, though beautiful, have not that delicacy of taste or modelling which the celebrated ones of Florence can boast of. Paneling may be made very ornamental by the use of coloured inlay, or heads and other ornament in bold relief, from the centre.

ROOFS.—The roofs of St. Francisco, St. Domenico and S. Paolo, Pistoia; all three ancient, are of single tie in construction, and their respective spans are 59', 47', and 46 feet.

CICERO, in his *Offices*, makes many useful remarks on architecture.

WALLS.—For forming the ridges of garden walls, &c., tiles, ornamented or not, make a good finish.

FLORENCE.—The interior of St. John (the baptistery) is very beautifully put together, the lights are double; and S. Michele contains a magnificent monument of the most costly inlay, and the most fanciful beauty of design and ornament possible. The mosaic floor of black and white marble in the baptistery is really beautiful; the compartments are large, being closely filled up with geometrical divisions and foliage, introducing often the twelve signs of the Zodiac. This style of ornament might well be followed out in brown and white terra cotta. The doors of the palaces are all much of the same design, and are very effective, as suited to the style. The windows in many of them are often less than one equal interval distant, still, however, retaining the great distance from the next row in

height, and this without any diminution of effect, rather otherwise.

Have no ascents or descents in houses formed by means of inclined planes ; it is better to have steps.

FLORENCE.—There are here ideas excited applicable to every style of building. The Arcade, by Vasari, at the Uffizii, for a colonnade, is very good *as an idea*, with two columns and then a pier containing the statue of some celebrated person ; and this continued. The Loggia of the Lanzi, still finer for proportion, broad and noble, good for the same purpose or as the entrance to a deeper building. The Duomo, for composition ; the palaces, intermixed with Inigo Jones's style, would, I think, be the perfection of civil architecture, allowing liberties in our art to be introduced in the designs of doors, windows, and other ornament ; in fact, a style different, but founded on its principles. At St. Michael's the combination of sculpture and architecture admirable, and the building itself a good example of the fine effect produced by a square mass, each side a front, and carried to such a height as to impress the beholder with the idea of a tower ; and I have remarked that great height is always more grand than great length, and that the Grecian system of a large single order instead of two smaller ones, so far from producing an idea of greatness, leads us to think a building smaller than it really is ; this may be easily accounted for by optics and mental impressions. St. Peter's is a proof against the one column, and St. Paul's for the two column system ; although in certain particular cases which scarcely ever occur in modern times the one column grand and massive tells well. That a building be elevated on a platform where possible is also desirable, and I take the authority of the old architects at Pisa, Florence, &c., and Siena especially, where the platform from which the building rises is made part of it by the introduction of ornament, and has two columns at each angle, which add greatly to the general effect. And I am *convinced* that the beauty of our art is not to *apply* adventitious ornament, but merely to work up those *useful* portions most exposed to view, to that degree of richness which the general mass is intended to possess.

ROOFS.—For roofs I find that the vault or else usual timbering, more or less rich, is far superior to all other

forms. The vault is best ornamented by panels and painting very cautiously used, the flat timbers by carving; and nothing is more handsome than a dark strong wood, well carved with foliage and deep panels, as at the Farnese Palace and the church opposite the Prison, Florence. Colour in this also looks well, with coats of arms, indeed painting in the ceiling should possess no other merit than as suited to its place, and surely of all senseless and tasteless customs, that of fresco compartments by great masters, and elaborate foliage which requires minute inspection in the ceiling, is the most to be avoided; in public buildings more especially. Town halls exteriorly sculptured with arms and heraldic insignia give a great idea of nobility, besides being a fine and useful ornament. They are much used in Tuscany, and over a doorway especially good, or at the angles of a house with the cresset above them, which may easily serve as a modern lamp for the purpose of especial illuminations: another improvement on the bareness of modern architecture, of which Mr. BARRY will be ever considered the Palladio or great reformer. The projecting stones left by the old architects are useful for further repairs and likewise ornamental, if not too projecting, but carved as a corbel sustaining a lamp or other moveable ornament, or as flower stand for the country, which, when necessary, may be removed. Rustic work is various and usefully ornamental; its simple forms, however, are best as a rule. I think it may be always used on the ground range, and if used throughout should become smaller and less deeply cut as it proceeds in height, indeed small rustic in some cases has a good effect (that is rustic very slightly cut and small. N.B.—Not of modern style.) The rustication at the Palace Strozzi is about 6 in. deep. Luca della Robbia's art is lost, but terra cotta figures and foliage in the heads of doors, &c. would do just as well, and is practised with success even externally at S. Maria della Spina, Pisa.

FERRARA.—There is a style of architecture here, the principal features of which I have drawn, exceedingly well suited for small buildings of any class in the Classic style. I must mention, that although pilasters are not unfrequent as a continuation of the ornamented mouldings of the (always) circular headed doors and windows, yet they are

decidedly better omitted, at least in windows. All ornament is in terra cotta, though sometimes a bit here and there is worked in stone. It was from study of one of these old buildings and the character of all, that I felt convinced that neatness of detail or ornamented cornices, bands of doors and windows, &c., so far from destroying the effect of a full spaced, large, bold design, gives it great effect, for the windows here (Ferrara) are very far apart, and altogether what is called of great breadth in design, whilst the entablatures, bands, &c., are ornamented in *every* moulding. Rustication or quoins are rarely used in this style, the principal enrichments of an otherwise plain wall being a rich cornice and a frieze, sometimes a whole entablature and its order, with carved and moulded doors and windows.

PALACE, AT FERRARA.—Rusticated throughout with diamonds, two stories with windows far apart, no pilasters or columns, a base at an angle 7 also worked in diamond-form, with oval windows in the frieze and cornice moderately enriched. The effect very good in perspective, no windows in base nor in the next to it.

BOLOGNA.—A palace 3 stories high, two of them pillared with double half engaged columns, rusticated, the intervals throughout of plain brick, common stone windows (columns stone) and good cornice, the perspective very effective. This last is more buildable in modern times than the other: with well studied detail, the idea might be followed out with success.

I did not see much in Bologna worthy of remark, one or two old dismantled churches, show a style not *cinque cento*, though with good detail, it has a greater, deeper cut of ornament, it is all in terra cotta, and, with the arches of the streets or rather arcades, would, combined with the Ferrara style as the leading note, produce no inelegant and useful system for moderate sized work in town or country; more preferable, however, for the former. St. Luca is a church three miles outside the city gates, from the summit of St. Luca's Hill you have a magnificent view of the plains of Lombardy. N.B.—There is a covered arcade all the way. Religion, or rather superstition, was good for the masons.

ROOMS AND CEILINGS.—I prefer for ground rooms a dark stained ceiling of wood; although a certain boldness of

design tells well exteriorly, yet for interiors of houses I think there should be slight projections as regards pilasters, cornices, and mouldings in general. A gold moulding *outside* throughout skirting and doors is a very elegant finish.

PICTURES.—A picture frame, containing small compartments relating to the principal piece, may be made really handsome; the earliest masters were in the usual custom of so doing, they were as much *architects* as *painters*, some perhaps more so.

VENICE.—From what I had seen termed Venetian fashion in England, I had expected something very different from what are the true characteristics of the style. It is by no means so frippery, so irregular, or so varied in form and ornament, it is clear we have got the Parisian version of it, and cautiously used might be termed an improvement of the same; but we overdo it. The architecture which constitutes the Venetian peculiarity of style arises from the contact of Gothic and Oriental; a style by itself, and another from the ingrafting of old Roman details and ideas on Byzantine system of design. There are these two styles, distinct and separate, each at Venice tells well, they are historical records of the city, but out of it are to my mind mere theatre scenery, capable of inspiring ideas, but by no means to be copied. Sanmichele, Palladio, Sansovino, Scamozzi, are not *Venetian*, though some of the principal buildings are by them, for they worked in other places, and consequently their work can scarcely be characteristic of Venice alone.

My objections against the Venice style are founded on the lanky length of their windows, the littleness of their ornament (cut work), the want of breadth and symmetry of detail, and the total disproportion of the whole as a mass, one part being compared with another: I may perhaps be thinking of exceptions, for some have struck me as less mismanaged than others. The Palladian churches, without exception, barring S. Maria della Salute by Longhena, appear, I think very mediocre. Sansovino I like very much.

MASONRY.—In external work, where nicety is desired and endurance, it is well to finish highly the *edges* of all such work, mouldings, &c.; it is unnecessary to polish the

whole surface, on the contrary, it looks better rather in the rough or frosted, with the borders only highly finished.

DOORS.—The entablature may project over on the detached columns of a door; the cornice however being carved throughout the design; the frieze and architrave form a projecting beam supported by columns on which the cornice continued throughout rests as a slab. The soffit of the cornice thus affords a shelter, and is useful for ornament.

ORNAMENT.—It is necessary to find out and keep in mind the most effective and most simple style of enrichment, as this is the expensive part of the business; in fact, to arrive at the proposed end at the least possible expense to the employer. For instance, I think that the new building by the side of St. Mark's would have had a better effect without the pilasters, or as good. For this reason, I think ornament which will last longest is much to be preferred, for repainting and regilding is very undesirable. Bricks of various colours worked in patterns and a variety of ornament from natural substances, placed in opposition, may be thought of, this style of ornament will last as long as the wall, for it all wears away equally, and its beauty is thus not impaired by time as in the case with carvings in all material in *applied* work.

LIGHT.—It is not good to have windows on all sides of a room as at S. Rocco, Venice, for thus one effect counteracts another; nor for the same reason on two opposite sides, nor for pictures from one side as at the Doria Palace, Rome, for the light strikes full on paintings placed on the opposite wall and you can get no light for them unless they are raised at an angle, whilst those placed in the interstices between the windows are quite in the dark. For paintings then, light from the roof is decidedly to be preferred, as also in museums and other rooms where subjects are intended to be seen and looked into; (it is curious that spiritually the same holds good, that to see things clearly and in the light we must obtain it from above).

Entablature by Sansovino, Piazza S. Marco and Sanmichele at Palazzo Grimani, very much exceeding the *rules* of proportion and both very good; windows in the frieze not bad.

S. Rocco.—This is truly a palatial building. The staircase is noble, immense and well lighted, ornamented with magnificent paintings, the lower hall an immense space with a flat, wooden ceiling, supported by two centre ranges of highly enriched columns, the walls filled by Tintoretto. Above, another room the same size without the columns and of grander effect, the ceiling is richly cut into compartments filled by Tintoretto; the walls are wainscotted half way up with benches all round, and in this wainscot carving is applied in every possible manner, exhibiting the richest fancy, all the Terms supporting the entablature are grotesque and curious; withal very effective. Hunters, saints, musicians, all trades and professions being here represented spiritedly cut in the wood, the walls are still full of Tintoretto's colours. The albergo, or room where guests were received, is smaller but more rich; painted by Tintoretto: here is his large "Crucifixion of our Saviour." Tintoretto at Venice appears in a new character, and is to my mind the greatest painter in respect to design and depth, and largeness of conception I ever saw. His works seem not founded on other people's descriptions, not *taken* from the works of poets or other authors, but calculated to *produce* description. His "Eve offering the apple to Adam" is the most wonderful and poetic portrayal of the act, imagination can conceive. The shrinking of Adam as the apple is offered to him is painfully descriptive; his idea of the Deity is wonderful: strong, mighty, mysterious, sublime, far superior to anything I ever saw: surely he is not sufficiently seen and praised. From the effect of such buildings as this, the Elizabethan, the St. Mark's, all what is called against rules, we must feel that there is something wrong in such rules, since, by strict conformity to them, we lose the effect the others possess over us; and it would be well to blend the variety and fancy of decoration, the ideas of such works with those rules of *proportion* which can certainly not be departed from without loss of *beauty*.

VENICE.—It is noticeable that, what we call Elizabethan architecture was evidently derived from Venice, the church gable of St. Aponal (Campo St. Aponal) being of curved Elizabethan outline, red brick with white facings, as is also the Frari, and examples at the Duke's Palace and in various other parts of the city, all of earlier date I believe than the

introduction of curved outlines in England. A palace by Scamozzi also of red brick with white facings and windows, &c., with stone basement, is very good; white quoins flush with red brick work are common in the palaces, and in the more modern ones there is the same Elizabethan quantity of light or continuous windows.

PADUA.—The Hall or Palazzo della Ragione very noble and curious, the roof is somewhat like the hulk of a large ship inverted, or the skeleton (rib part) of some immense animal, it is however nothing so very scientific, I should think, as like the generality of roofs, it requires a tie, and has the additional support of principals and king and queen posts, not however staring, as they are of iron, and may be of later date. It is very majestic and curious, 270 ft. long, 89 ft. wide and high.

GOTHIC.—The ornamented ribs of Italian Gothic are very beautiful, in general a dark ground with gold ornament; the general style of painting the roof I like also, divided into compartments, with arms, foliage, figures, &c. nothing can be more beautiful than the blue ground and gold stars for the ceiling, or divided in compartments the same as at the Academy, Venice, which does as well. When painting is used in Gothic architecture the old models of the Giotto school may be useful if improved on, their character is truth and simplicity of expression and design, architectural compositions being often introduced with good effect. The fly-away school is not suited to architecture; the same remark applies to statuary.

Note.—A form is the more perfect where the parts are most varied but harmonious.

TOMBS.—Man has naturally a desire to leave some remembrance of himself behind him on that earth which has been his house and to those beings who have constituted his family. Expense, however, should be avoided, extravagant expense as we see lavished constantly on these mementos of man's earthly existence; our aim should be rather to render them useful mementos of death and calculated to raise our thoughts. The bas reliefs of Thorwaldsen, Flaxman and other moderns are excellent in this respect, as they all point a moral, especially I like the idea of a tomb contained in a circle, and especially would avoid all exhibitions of skeletons or anything that would keep us

down to earth; the sepulchre should raise our thoughts heavenwards.

VICENZA.—The Palace Chiericati is a striking proof of the necessity of archwork on account of having none, and the Palazzo della Ragione because of its being little else, roof and all. My first view of the Basilica or Palazzo della Ragione was sudden and unexpected, it came quite unawares, and immediately struck me as the most effective piece of Italian architecture I ever saw, nor was my admiration lessened by observation. I could scarcely credit, from its rich appearance, that the mouldings and columns were the only ornament, (that is, no ornament to mouldings or columns) and particularly observed the rather short proportions of the openings, by no means, however, disagreeable to the eye; on the contrary, from what I see, it occurs to me that this want of length is rather to be sought after than not in columns, doors, windows, &c., it certainly is not so offensive to the eye as lankiness; with ornament, also, thinness should be avoided; have all foliage work fat and lusty.

The Palazzo Chiericati (the front) by no means pleased me as a mass, a composition, however beautiful it may be in parts. The Olympic Theatre I like exceedingly, because perhaps as being professedly on the antique plan; of course its novelty would strike one. Murray speaks very disparagingly of the three streets, producing as he says, "neither reality nor illusion," but a view from the seats of the semicircle will, I think, give him a very different impression: there is more ornament in this than any of Palladio's works I have seen. Leaving out the Palazzo della Ragione, I should never have thought that Palladio deserves the praise he gets; Sansovino is to my taste much his superior. On account of the influence which Palladio exerted in this his native city, there is a much more modern air about it than any other Italian town I have yet visited, though here and there you may find some fine old specimens of ancient street architecture.

PALLADIO.—The small columns of the Basilica have no bases, though Ionic, the lower tier also is without bases, either in big or small columns. The view of the Villa Rotonda from Monte Berico is very good; nothing so fully impresses me with the necessity of seeing the reality as these buildings, they are much better than I expected.

The greater number of Palladio's works are executed in brick, some covered with stucco, but it seems to me that the open and untouched brickwork is far preferable, as we see in the works of the ancient Romans; certainly in all vaulting it is always better; his rustic work in brick tells excellently. Take all his works into consideration and I think they look much better on paper than in execution, and I still prefer the solidity and richness of Sansovino. It is remarkable that Palladio gave designs for the restoration of the church of S. Petronius at Bologna, a Gothic structure, so that Inigo Jones had a precedent for his façade of S. Paul's, but in each case there is an evident failure; the mixture never does.

VILLA CAPRA.—Doubtless very beautiful, but I would rather have the ground than the house, for there is a magnificent view from every side; however, I do not understand why it would be necessary "to put it in a conservatory." The ground floor is perhaps too airy, but for Italy it does very well. It is too regular for a country house, too uniform, and would have looked still worse when nicely stuccoed with that sweet white of virgin hue; in its present state of dilapidation it is rather more picturesque. The rooms are excellently proportioned, small and snug, usually a square with two lights, the chimney pieces are very handsome, lined with Dutch tiles, the terraces are truly Italian, at least for the view, the entrance is very poor with its large straight carriage road and blank wall topped with "here we go" statues running about in all directions.

VERONA.—Cinque cento flourishes here. I think it very applicable to small buildings, and would set off a small town house to great advantage; it is ridiculous to apply the severe rules of the highest order of art to those works in which they are out of place. Nor is it easy to define where this or that particular style is suitable, as circumstances greatly influence this variety, and every building has or should have its own distinct character. Were the faces of all men alike, we should quickly be tired of that most delightful amusement of reading faces, so agreeable to painters, authors, and men of business. It is curious to see that the most common cinque cento forms, and also the windows of Vignola, are taken from the remains of old

Roman art, some of which still exist. I especially refer to the Porta dei Borsari, Verona.

GOthic.—The illuminated missal work tells very well as ornament for the Gothic style: it is used so at S. Anastasia; and the more early work of the same nature abounds in St. Mark's, Venice.

Toothed brickwork does better than coloured tiles for roofs of spires, &c.

A wheel window, with the various lots which Fortune bestows on man, would be good, as it is used on a small scale at S. Zeno.

ITALIAN ARCHITECTURE.—It is curious to note how the decline of this art amongst the ancients affected the rise of art among the moderns. The two arches of the Leoni and Borsari at Verona afford the most interesting proof of this; it is evident that they, or other buildings of this style, gave rise to the Cinque cento. Vignola's windows are exactly those of the Arco dei Borsari. Columns with spiral flutings also are here, whilst leaving out the ornament we get the character of some of the most ancient houses in Rome; at Ferrara, the mouldings of all the arches, with other detail which I have drawn, are evident copies; and we might almost take them as undoubted examples of what remained (in those cities) of the ancient times. That Architecture is so strict in her rules I think doubtable, for Palladio, even in his very best, gains but, a very common effect; such as we see in all the numerous Loggias of Italy. It is remarkable that as he *never*, or scarce ever, except at the theatre, makes use of ornament, so every member of these antique examples is richly carved.

SANMICHELE.—His gates here please me most, especially the Porta Nuova, which I had before copied at Florence; in reality, there is no lion above: a bit of poetry, I suppose, alluding to the Venetian rule.

The bronze doors of San Zeno are exceedingly curious; the most antique and curious articles I ever set eyes on. San Fermo Maggiore very good in its way.

MANTUA.—The Palazzo del Tè has pleased me less than anything of its kind I have yet seen in Italy. Giulio Romano does not raise himself in the estimation of persons with the least sense of modesty; his pictures in the Psyche room are every way low, not fit for a decent house. Alto-

gether, I find in his works much fertility of invention and power of composition, with a good fresco style of colouring, but no great command of expression, no purity of feeling, and something which approaches in his heroic attempts very near to burlesque; as an architect he deserves but slight mention: the Palazzo Collorato, bad; his own house opposite, little better; the Palazzo del Tè a very common affair, except some portions of internal decoration; Palazzo Imperiale also a very slow affair. The general idea of him which his works have impressed on me, is that of great natural talent, but no great study, *no attentiveness*. It may be otherwise, but that is my impression.

ALBERTI.—At S. Andrea you may recognise his hand-work, or rather his head-work; for those who worked out his designs have, what they would call, improved on them, that is clear: the proportions are excellent, of good effect; but I can never think, after knowing his printed opinions, that the senseless ornament which disfigures the interior was ever intended by him. On the south side of the church there is a Loggia constructed with brick, which more probably is according to his wish. The Chapel of the Madonna at the Cathedral is by him, but with the like variation in the way of ornament; the design is excellent. San Sebastiano was shut; but the door case, as Campbell calls it, is excellent; also the double staircase outside.

MILAN.—The cathedral here at first sight did not impress me favourably. The style of Gothic is very inferior; it loses the character of our Gothic. The pinnacles, however, are well proportioned and beautifully worked; also the view of the apse and centre tower is very good, but internally I see little to admire, except the heads of the columns and the apse windows.

DOMES.—An octagonal formed dome, or turret, with Florentine windows and straight roof, is very good, as at S. Maria di Celso. I have remarked that all hexagonal or octagonal forms are better than the perfect circle. Bramante, at S. Maria dell' Annunziata, at Florence, uses this form with effect. For a dome formed by the conjunction of four arched openings, nothing is better than a small straight die continued immediately from the archivolts from which springs the dome, with no light except from the centre opening, as at S. Satiro. This church is lighted

in a very church-like manner at each end of the nave. There is only one transept, and that with a few windows. The light, proceeding from each end only, has a very solemn and Rembrandt-like effect; as at the Arena also at Padua.

WINDOWS.—In painted windows in a church, pictures from or relating to Scripture history, with writing beneath, is ornamental and useful; as the pictures ascend, more space should be left for the letters, and they should become larger in proportion, as they are illegible from their distance.

MONASTERO MAGGIORE, by Bramantino, excellent; the paintings by Luini also in excellent keeping. This appears to me the best designed church in Milan.

CREMONA.—The interior of the cathedral is very rich; but the paintings are too high to be examined well. The sedilia of the choir are remarkable for the beauty of their inlay work; the dome of the baptistery, as at Pisa, is immensely high. The "dim religious light" here is unequalled.

SWITZERLAND.—Lausanne. The cathedral here is truly beautiful in the interior, beautiful in general effect and in detail; the ancient sedilia are exquisite: altogether it is worthy of study.

The general character of a Swiss house is picturesque, somewhat analogous to the scenery. The wood houses resemble somewhat our own old English style in general appearance, their carpentry is very neat; others are remarkable for the high pitch of their roofs, ornamented with good lightning conductors, and covered in with slates of various shapes; the roof also slopes in the French fashion; that is, a mansard roof, slated or tiled over. The windows, also, have usually double lights, and there is generally a good verandah; the general character of the houses is comfort and neatness. The hotels here are plain but good in their architecture; the stone is of a beautiful colour, a light drab. The bridges are really of the first order; there are two or three iron wire and many other suspension ones, on various principles.

The theatre is very pretty. I think Elizabethan would do well for a theatre.

INTENDED FOR PREFACE TO "ARCHITECTURAL ART IN
ITALY AND SPAIN, 1848."

Shall an Art which was born in majestic Egypt, which received the impress of the most exquisite taste of Greece, and endowed with the utmost simplicity of beauty by them, and which was fostered into science and fancy by the Romans—shall this art be bared, pruned, lopped, cast into rule and be obstructed in the course of its perfect development, by a Palladio, or a Stuart, who would have us reproduce over and over again, a subject which has proved itself capable of a plasticity equal if not superior, to any system of architecture, it *cannot* be; they may retard it for a time, but the human mind and imagination at work on this theme will never be bounded by such narrow ideas. No one will deny, that Norman Architecture is a development of Roman Art—a development effected by men imperfectly acquainted with their models, but possessing no slight powers in practical science, in imagination, and in artistic feeling. This Norman, I contend, is a development of Italian art, varying in the various countries where it was practised. Elizabethan and Cinque Cento, as seen in England, and the Hotel de Villes on the Continent, are another development in partial combination with an entirely different system. These styles supply us with some idea of what Italian art might become, if carried on to its full and intended development. What is the difference between Gothic and Italian Art? Why should the former be for the artist, the latter for the man of precedent and rule, for a mechanic? Each requires supports, walls and columns, and for covered spaces each has its arch, or tie. Why should the one be superior to the other? but because the one bears impress of original application, whilst the other is the same old thing repeated everywhere over and over again. Who will say that the mouldings employed in Gothic art are better fitted for their purpose or more beautiful than those of the Greeks and Normans? Subject to the caprice of every new comer, they are often positively ugly—is a Grecian column inferior to a Gothic one, its capital inferior in design or labour of thought? Is

the science which constructed the Pantheon, the Dome of Florence, St. Peter's, inferior to that which boasts of the spire of Salisbury, of Strasburg, or the Middle Age buildings? Is a pointed arch more beautiful in itself than a circular arch, or a spire more wonderful than a dome? Are the ornamental (pictorial) accessories of the one superior to those which Raphael and Michael Angelo have delighted in combining with our art? Are houses in the Gothic style, or public buildings, more commodious than those built on the plans handed down to us and carried into practical use for our convenience to the present day? If none of this be so, then wherein does the acknowledged charm of Gothic art for artists consist? Why in the value which the labour of new thought and new invention ever bestows on the subjects which it studies, and which, thanks to the labours of a Palladio, a Chambers, and a Stuart, has been denied to classical art, which cooped up, cribbed, cabined and confined by them, in a space totally disproportionate to its progressive capacity, has remained the same for year after year; it is from this thralldom that the liberal and progressive spirit of the age demands its release.

Yet the works of Palladio, of Chambers, Stuart, and all such men, are of inestimable value, for they afford models the most perfect, the most beautiful, which are actually necessary for us to appreciate and understand before we start on our search after the original; and they form as regards their rules a salutary and needful restraint on our imagination, which would otherwise quickly wear itself out. The imagination must not be let loose to wander on, without excellent guides and a steady hand on the reins; for want of this, see how quickly Gothic architecture ran through its stages of rise, perfection and degradation. Artistic excellence in architecture cannot be the work of one mind, or one age, it must progress slowly but surely, working out and developing what has gone before into something still better and more beautiful, adding with care and trouble something of its own to each attempt. I assume then, that founding our schools on the yet inimitable models of Greece and Rome, we may expect results incalculably excellent. For this work we shall require not servile copyists, but minds endued with innate artistic

power. The beautiful works of Byzantine, Elizabethan, and Cinque Cento art, are likely to be lost to us and crushed, because considered abnormal, illegitimate offsprings, isolated and insufficient in quantity and quality to be formed into a system. Alas ! then the most pleasing and beautiful conceptions of these styles must never be imitated or reproduced, their pictorial combinations and their beautiful ornaments are irregular, bastard, not to be thought of as works of the beautiful in art, and fitted only for the antiquary or the lover of the picturesque (beautiful?) and yet, what buildings in the reformed style of Italian art are to be compared with the Cathedral of Pisa, the School of St. Rocco, at Venice, the Doge's Palace (court), the Town Halls of France, Italy and Spain, the palaces of Florence and Rome; the mansions of the time of Elizabeth; with all their faults. Again, I contend, that these buildings are not in isolated styles, but are branches of the great Italian system modified by distance, knowledge and time; not the cries of babes strangled in their birth, but the throes and efforts of a giant trying to escape from the bonds in which he is held, and the darkness which encompasses him.

Assuming then, that we retain and admire the columns as given us most perfect by the great masters, the circular arch and the admitted mouldings, as the characteristic of Italian art; tell me why we may not produce the most powerful and beautiful effects with these means we can devise. Why are we not to have clustered columns? why not a circular-headed aperture sub-divided, if more effective, in carrying out our intentions? why on these may we not devise, plan and originate novel combinations? why not turn to nature to help us in our distress? why not seek over the wide field of nature as our forefathers did, and apply to our purpose the flower and the leaf, seaweed and shell?

I feel convinced that the ideas of the Norman, Elizabethan and Cinque Cento builders, carried out with our present knowledge of the most perfect models, would present to the beholder, works, which avoiding all the more glaring faults for which they have been condemned, no British Museum, National Gallery, Somerset House, Palladian or Grecian pile, could be compared with.

There is a very general feeling to this effect among the younger architects of the day, and to these do I address myself; they wish to innovate and to invent, to be original, and they become so at the expense of their fame as perceivers of the really beautiful and to the destruction of stable and well founded practices; be assured, that to curtail, to dismember, to use unbounded license in combining, or reckless disregard in destroying such practices, is not to improve; to have a bracket ready for every awkward angle, to destroy an architrave of an entablature to make a column come in, to excel all others in preponderance of cornice, to aim after something original without deference to the well-founded labours of the great masters, to cut out and put in without reflection whatever stands in the way or appears required, and to do this only, is to depose, unsettle and destroy the art they seek to elevate. Before setting ourselves to this work, it is necessary that we are well acquainted with the works of our predecessors, their particular styles, and where they deviated from the beaten tract; on these we are to fashion ourselves for the undertaking. "*Serpens nisi serpentem ederit. non fit draconem.*" In order to set these works in complete order before us, I have compiled this work. The Grecians advanced, the Romans advanced, the great Italian architects advanced, adopting with care and judgment the style each to his own peculiar wants. Why are *we* alone to stand still and reproduce Grecian temples, Roman remains, and Italian palaces, have *we* no peculiar wants, no difference of habits and climate to study—assuredly we have, and every change for these purposes we effect, is not only legitimate but praiseworthy.

PENRITH, 1845.—As by experience you find that nothing excites your attention and draws out your best feelings so often or for such long periods as the arts; as to these alone you are sensible that the talents which God has given you are specially directed and apparently to be applied; determine to swear fealty to these only, to devote yourself not exclusively but principally to them, to advance in the practice of them and cultivate them with the best means and most continued determination that you are master of; not as an amusement only, for one branch of them is your daily business, but as a power which, properly exerted,

may be salutary and lucrative to yourself and a source of instruction and improvement to your fellow creatures; nor shun the humble paths by which alone you can arrive at the summit of your desires. You will not regret it, nor do I think you will fail in your object if you set to work heart and soul, for I scarcely think you overrate your powers, but rather on the contrary are inclined to despond of success and be unfaithful to yourself without just cause.

Seek out this quiet line of life that your senses may become less coarse and be purified from much of that grossness which now depresses them. It will be a holy life if it tends to reform you in any way, to prepare you for what is good and pure, to make you more capable of appreciating and enjoying the beautiful, of raising one healthy or noble reflection in your fellow minds.

You have advanced some way in art, and your efforts discover to you a constant improvement, but as yet you have undergone no proper course of tuition. It will soon be time to think seriously of beginning, and above all remember that excellence is awarded to labour only.

Does Beauty detract from the Picturesque? In retaining all the features of an Elizabethan mansion, but refining them all, do you diminish its effect? I am afraid that in a great measure the grotesque and picturesque are identical.

Must we not consider that the column, the arch and the component parts of architecture are to the architect what man is to the historical and figure painter. In the hands of a Michael Angelo he becomes grand, almost supernatural; under Raphael noble, dignified, and beautiful; under Salv^r. Rosa, rugged, energetic, barbaresque; under Veronese, gaudy, active, and artificial; under Rembrandt, expressive, sombre and sedate; under Watteau, all flutter and grace, and carried out by his imitators in this the lowest style, as it shows man in his lowest state (that of a trifle), until nature is altogether belied and distorted.

For one style to have been pursued in the treatment of characters so various would evidently have been absurd, because impossible, each one required in drawing, in colour and general treatment, an entirely different style.

Just so many styles are needed in our art, and yet we

find until of late years, the modest dwelling house (all Palladian houses) treated like a public building, the country mansion (Coleshill, Wilton, &c.) treated like a town house, the church (Temple Church) like a theatre, and *vice versa* (Covent Garden, &c.)

The simple severe Grecian has been applied indiscriminately; the Jonesian, Palladian, indiscriminately. Now Italian seems likely to bear sway in all but churches, which, at last without regard to situation (Charlotte Street, Fitzroy Square) seem doomed to be anything but Italian. There is no one style capable of general application, and if a man can design in one style only, give him only one style of building; the one suited to it. So much is this the case (*de Pictoribus*) that Michael Angelo and Egypt, Raffaele and Greece and ancient Rome, Giotto and Gothic, S. Rosa and feudal castles, Veronese and Rubens, Cinque Cento and Renaissance, Watteau and the Gimcrack or Dandy style, are inseparably connected in my mind.

Harmony is a conjunction of sounds, each different in itself, yet the whole giving the idea of but one sound. I consider the harmony of a building, picture, &c. is of the same description, but when the component parts of architecture are repeated over and over again, when every capital and arch resembles its fellow, the effect produced upon me is that of persons who are all singing in the same key, an effect by no means pleasing. Thus unity or oneness of design does not imply an unity monotonously repeated; unity and harmony coexist, and the most perfect form is that which, whilst it is the most varied in its parts, is the most consistent in its combination; vide the human figure.

ITALIAN ARCHITECTURE.—Palladio, who has so long been imitated, was himself no imitator, and he formed for himself a style admirably adapted for a certain class of buildings, but certainly not for universal application. Who will compare the Villa Capra or Palazzo Chiericati with Montacute (Somersetshire), or Longleat? Palladio's most admired work, the Basilica at Vicenza, and decidedly his most artistic production, is an adaptation of good principles and detail to the old Lombardesque example; the same light and shade, the same plan is seen in the Town Hall of Padua. Thanks to the old citizens of Vicenza they deter-

mined to retain the system of the covered Loggia, and with the rules of proportion which Palladio perfected, have a building which will ever reflect credit on the architect and themselves. Another instance: to what legitimate examples can we refer as the models of the towers of St Bride's, St. Mary-le-Bow, or St. Mary-le-Strand, on what Roman or Grecian rule are they formed? On none. They are admirable adaptations of Italian art to the requirements of the time, to the custom of a style entirely different to it in its principles; and yet who will deny their excellence or cavil at them as mongrel accidents? Are we to refuse a place in our architectural works of instruction to the tower of the Greek church at Venice because it is a complete adaptation of the old Lombardesque plan? This is to destroy progressive art.

We have no right to subdivide and separate architecture in the manner we have. Architecture is one complete system in various stages of development, each suited to particular subjects: the transition from one stage to another is more sudden and more capable of definition than in Gothic art, still they are but transitions, and there is the same relative similarity between Italian and Grecian art as there is between Florid and early Gothic. The transitions of Gothic art were the work of a few centuries, the transitions in Classical art have been the work of ages and of nations, the former quickly wore itself out by the very rapidity of its advance. Classical art on the contrary has suffered more by the restraint imposed on it, and has not yet, I believe, reached the point of its excellence.

Beauty of detail, though requiring the most laborious study, and the finest perception, is not the end and aim of architecture, nor is what is called purity and chastity of design, or how lovely would be the British Museum, the Nelson Column, and St. Pancras; nor is pictorial combination, richness of ornament and intricacy of plan the sole object, or how unexceptionable would be our Elizabethan mansions, our European town halls.

The architects of the latter were true artists, though deprived of the advantages obtained by the labours of a Palladio, a Chambers, or a Stuart.

The architects of the former, with all these advantages, were mere stone pilers, master masons, builders, anti-

quaries, what you will; they were scarcely artists. We may say of these two classes that the masons of olden time were artists; our artists now are mere masons. Most men will object to this name of artist; they will tell you that you are an architect and no artist, but let me assure you that architecture is the most purely an art of all so-called, and you may become most essentially an artist.

Of all the arts, architecture is the most essentially and most admirably an art. I am not speaking of its construction, its internal organization, which is hid from the general eye, I speak of that which is seen.

The construction and arrangement of the human body is wonderful and beautiful, yet it is not this that charms us, it is the outward form of the human being which attracts admiration and love. It is this which engrosses the attention of the painter and sculptor, they have certain beautiful forms ready to their hands with which to work out their desires and exhibit their power in art; and these have existed, ever ready made for them, always *to imitate*, sometimes to combine and improve. Imitation, though not the aim, is the actual foundation of these two studies; but how stands it with the architect? Can you show me the originals of the component parts of architecture? What model has each one striven to imitate? None! a block of stone is placed before the architect, and out of this he is to *create*; *yes! create*. It is something new he evolves; these are creations founded only on the most remote models in nature; and it is this which renders his vocation noble above others. Architecture is the creation of the mind, founded indeed remotely on *some* feature in nature or other, yet so improved and recreated as to be in fact a creation, *per sé*; and it is this which renders the art of all others the one which exhibits most the imaginative powers of man.

Not that I claim this distinction for the architects of later times; they have these things ready for their use, and as architecture is now practised their greatest merit is in a certain skill of combination and cultivated taste. But we cannot sufficiently admire the power which wrought the Grecian column out of its ponderous prototype of Egypt, or any other source. We cannot sufficiently admire the *moulders* and contrivers of capitals, cornices, architraves,

bases—which were brought to a perfection of detail, impossible to be surpassed, and requiring much study before they can be imitated; and one must be struck with the deepest wonder at the works of those obscure and nameless beings—some monks, some masons—living in a darkened and troubled age, ignorant or regardless of the works of Rome or Greece, who in a short time originated and perfected a system of art which exhibits powers, I have no hesitation in saying, unparalleled in the history of man, and has given us a new world in which the fancy may be endlessly delighted.

This is no place to enter into the relative merits of these two styles, so widely dissimilar. As the case stands we have the one system (Italian) universally adopted without any material changes: it is found to suit all climates; it is the architecture for the manufactory, the dwelling-house, and—with the exception of England—for all public buildings and churches. It is this style, which presents no signs of decay, though the most ancient of any, we wish to have placed on its right footing, to be released from the chains in which it has been bound of late years, and to be understood as a system. Noble as it now is, it has been the work of progressive creation, adapting itself to the wants of those who required its aid; never retrograding, but continually, as it were, in bud; and still so, despite the efforts made to control it. We cannot understand the principles on which it advanced without studying the works of those great men who have gone before us, and you will observe that they all invented. Certain points of similarity are unavoidable in art: supports and coverings are necessarily the same. Still there are other points in which each one either trusted a little to his own original invention, or produced something of equal value by a reproduction and improvement of what had been done before.

To be original at the present time is to be eccentric and fanciful. Architecture is too expensive an art for this. Working in stone is a serious business, justly observes Sir J. Reynolds.

Architecture as practised by one nation cannot be properly carried on by another. Greece could not transfer Egypt, nor Rome Greece, nor middle age Italy ancient

Rome; nor, as it seemed to me, modern Europe middle age Italy. Gothic art could never adapt itself to Italy or Spain; in the transfer it lost its character. Then it seems just to suppose that the architecture of middle age Italy is unfitted for modern England, climate, manners and wants being so at variance. To this I answer, that Italian art was transferred to England, at the period of its best style in Italy, by a Wren and a Jones, both men of genius, who carried on the art in a judgmatical manner, altering it to their desires; and that with them it continued stationary: and I consider that we have to perfect what they began. It is not for us of the present day to say whether they acted wisely or not; but they have assuredly rendered Italian architecture the prevailing style in England, and it has continued so for such a length of time that it is now at home here. Still I own myself in great perplexity which way to turn, which system to pursue. Comparing the two systems as they have been practised, I cannot deny the superior inventiveness, effect and artistic ability of Gothic art; and in order to produce equal power in Italian art, I am obliged to advocate changes which, once commenced, and, if carried out by the ordinary practitioner, would lead to the most extraordinary and dangerous results, until we might almost expect a return to the debased Romanesque. But if I feel myself right in my conclusions; if I find that my plan is founded on good sense and even necessity,—then I must not hesitate in effecting my desires. Are we to have this constant reproduction and monotonous combination? If we are, then as an artist I must forsake an art which actually imprisons my ideas and renders my imagination a crime.

But in order to think more effectually on this subject, I must explain to myself, if I can, my intentions, which at present are vague, but which every day gain strength.

To commence:—

ORDERS.—Concerning these, their proportions I acknowledge and desire to keep unchanged, but I advocate new ornamental design, and where possible can see no legitimate objection to the practices of bands, wreaths or clusters in columns. I consider them properly supports as when isolated, and as piers or buttresses when engaged, but prefer pilasters for this; I advocate the practice of

inlay as well as carving on the frieze, of new ornament adapted from nature for the mouldings, but think that we cannot depart from the entire order in its combination and proportions, which have passed through the moulding powers of so many great and studious artists without loss of beauty and propriety.

ARCHES.—I consider that these are to be the great characteristics of our system, as the pointed arch is in Gothic. I wish to do away with the idea of the three architraves, and allow invention. I must here remark that, the Loggia dei Lanzi at Florence appears to be an application of the Temple of Peace, at Rome; the effect of the three arches, I consider more imposing than a normal portico, although their detail is very indifferent; yet, on investigation, I am sorely puzzled how to divide the use of the arch from that of the horizontal repose or tie system. One thing is certain, that this apparently horizontal bearing is a deception, for in all cases it conceals, at the present day, internal arches even between the columns of a portico. Stonehenge, the Parthenon, and Edfou, are what they seem to be. In what is called the fall of Roman art, this practice was commenced, and has been continued down to this day. Time has (unworthily?) sanctified it. The arch, a work of necessity from the absence of large blocks of stone and balks of timber, has been grafted on its predecessors—how far successfully, must yet be determined.

COLUMNS.—Columns placed eustyle or more with windows between, give me the idea of an old temple fitted up for a dwelling by interspace walls, as is really the case in the temple of Augustus, Rome, &c. Columns raised give me an idea of their being out of place, as they always were used as, and were invented for supports only; on this see Chambers and Inigo Jones. They were however, applied on a small scale as ornament in the decline of architecture in ancient Italy, and the practice was revived and rendered best by the Cinque Cento architects; its propriety is a point requires elaborating, at present, I remark, that they are best with an arcade beneath, as in the Fire Office, Regent Street; next best, with a solid rustic and bold windows as at Somerset House, whilst one club in St. James's Street, remarkable for its neat detail, has them smaller than the basement height below, and the Conser-

vative much too large, with a miserably rusticated wall for a support. May not excellence in art consist in a just disposition of the two supporting powers, the column and the arch (vide Plate 14 and 20 Palladio).

Architecture includes all those works of construction to which Fine Art is applicable. Where the works are constructive only, they belong to the engineer, as railways, docks, sewers, tunnels, and suspension bridges. Architects, with a laudable nobility and self-deprivation, have taken charge of the orphan sewers running about unclaimed, and given up the grand, most noble and glorious of architectural occupations, the making of bridges, into the hands of engineers, without a complaint.

It would appear that the system of architectural design in England is wrong, fundamentally wrong. We copy the works of past times and other nations, unfitted for their situation, and offensive. We do not take into consideration the nature of our atmosphere, and erect buildings, beautiful may be in themselves, but more fitted for and only effectively seen in the clear air of Greece or Italy. Certainly the principles, as far as light and shade are concerned, in Gothic architecture are right, and good because right, right because sensible. Here are effects independent of a sun; here are deep recessed openings and continuously moulded recesses, with a depth and making out of adjunct ornament totally independent of the sun and self relying; it is not because I follow this principle that you can charge me with applying Gothic principles to an entirely different system, it may *be* a Gothic principle, but it is the principle also of common sense; construction I equally advocate, the construction of truth. Show me what is beautiful in antique that has been originated or continued in deceit. Is it in the solemn temples of India and Egypt? the beautifully simple fanes of Greece? the more ornamented ones of Rome? in the wonders of Gothic art? in the noble and massive palaces of Mediæval Italy? in the equally glorious engineering works of modern Europe? The very beauties of each named subject do arise I contend, chiefly from the principles of their construction, which is what it seems, there may be a few excep-

tions. It is needless to point out this by facts, I hope they are well known. We will cursorily mention the large blocks of stone and marble of Greece and early Rome, resting often in single lengths from column to column, and from wall to column; the introduction of the arch in Rome and applicability of bricks, the small rubble work and consonant scientific application of Gothic art, the plain half fortified walls of Medieval Italy, simply ornamented openings and the self-speaking designs of bridges, viaducts, &c. in modern Europe; these are all fine specimens of ornamental construction. Now let us turn to modern Europe and anatomise a few buildings: lo how their internal make astonishes you! Do you see, that long line of columns with its continuous entablature, seemingly Cyclopean? Let me be your *Diable Boiteux*, let us take of its covering of ashlar work, of stone an inch or so thick clamped on to the actual skeleton; and behold! arches, small brick arches in every direction. Yes, it is all true, do not be deceived, there are no fine blocks like those of Greece and Rome, no simple, unscientific repose, it is a work of much scientific and ingenious trouble, the effective foundation being everywhere an arch; this may be very clever and curious, but as a system it is vicious, to construct and hide construction does not constitute the glory of the before-named times. The reverse principle gives them their value. Why is this done? you naturally ask. Is the arch an unsightly production of man's invention; is the nobler work to be hid and the inferior to be shown? It seems unreasonable, it is so, and this building is the product of a system altogether false. Yet many of the largest buildings in London and Paris, not thirty years old, are of this class. As regards architectural ornament, let me lead you to the most noted buildings of our day—the club houses of London, and leaving the construction, often equally concealed, let us consider what amount of individual thought and labour has been bestowed on the ornamental work; let us commence at a cornice, *copied*, often actually copied from ancient existing examples, windows which in place of appropriate ornament have what? Why the shadow of a column or pilaster each side of the opening, apparently though not in fact sustaining the roof, entablature and pediment of a house, in fact, a building itself in miniature, or may

be, such is the poverty of invention, the architrave of an order, carried round perhaps, surmounted with its frieze and cornice; indeed, we have here but one form, that of an antique building repeated as ornament to doors and windows over and over again, with a degree of variation bordering on no variety at all. Is not this a shame? turn to the openings of Gothic art, and blush to find a common mason, a poor illiterate monk, producing a variety of ornament, which the brains of three Academicians mixed together, could never work out, probably never dream of, and do you call these men artists? Still you will say, very true, but you forget that each one has its own character. Gothic variety, classic monotony. I ask you, who made it so? why do you blame the style? they are each of themselves lifeless, powerless, brick, mortar, wood and stone, equally capable and incapable. The material, the style, everything is the work of the man; give me only one sensible reason why I am not to think and design in Classic art as well as in Gothic, why I should not depart from Palladio and Chambers, from Greece and Rome? Why the past should be my future, why I am to stick to precedent and square my ideas to rule, which level talent with stupidity; tell me why I should write myself down an ass, when I am made even as were made Shakspeare, Angelo, Wykham, Brunelleschi, Handel, Luther. Shall I dishonour the noble source I spring from, and shrink back with a coward "nay, I cannot." There is a glorious prospect before us, invisible to those who look towards it through the night like darkness of prejudice, let us divest ourselves of prejudice and take the past at its proper worth—let us believe that man can do ever more than man has done, and that man must undo much that his predecessors have done, prior to success.

The arch is the foundation of our constructive triumph, the trunk of future beautiful and spreading branches. Nature, fertile, bounteous nature, with her leaves and trees, and flowers, things animate and inanimate, ever varied, ever beautiful, is our Encyclopedia of Ornament.

You tell me I do wrong in designing and executing new designs if they are inferior to those of Palladio, Greece, Rome, &c., that unless I can substitute something better, I should copy what is confessedly good; this doctrine

needs but a moment's consideration, though superficially specious to be exposed as a fallacy; let our sculptors reiterate and reiterate the ancient statues with a difference: let Creswick and Maclise desist, for there has been a Claude and a Raphael, let authors in place of their own ideas retouch Shakspeare and make us swallow him daily.

In works of imagination, it is the individual power confers glory, whoso is but a correct imitator, a pruner or improver of rude but grand conceptions, takes a lower seat decidedly. "What oft has been, but ne'er so well exprest," is a secondary power and source of honour. The glory is due not to the last new patent for an improved steam engine, but to the first conceiver and rough adapter of the immortal idea.

ORNAMENT.—The ornament should take its tone from the general character of the building, be appropriate to its purpose, and contain in the larger parts foliage interlaced with figures illustrative of the building in hand—for instance, the Army and Navy Club, soldiers and sailors, containing illustrations of passages from their usual life or of particular battles. Shakspeare or well-known legends may also be freely worked out in buildings of an undefined character, or in club houses, literary institutions, &c.

ROME, 1848.—"This correctness in the representation of inanimate objects, is the spirit of art, at the present day. It announces a falling off in high poetic taste and true dramatic spirit; men content themselves with lesser beauties, when they are incapable of producing greater ones, they imitate arm chairs and velvet so exactly as to deceive the eye, when they can no longer depict the physiognomy and expression of the man who is seated upon this arm-chair and this velvet. And yet, artists having once descended to this exactitude in material forms, are forced to reproduce it for the public who have become themselves materialised require it."—*Chateaubriand's Autobiography*.

It seems good to me to introduce the form and feature of the highest antique ideal into representations of every day life, varying the expressions so as to render them types of an actual standard of size or beauty. This would poetise our existence (does it need it?) and throw a sun

glow over the otherwise too ordinary characters which figure in a composition. Thus, I would not copy nature exactly in any grade, but idealise each most common place character. Thus a Roman beggar-girl becomes the inexplicable deep-souled Mignon of Scheffer, and Lauder's Glee Singer, brought out in the same spirit, possesses an influence over our attention not attached to the same character if drawn merely as it is, or taken solely from the antique. What I mean, is a blending of the two, not as Jacob Jordaens has managed it in his Holy Family at the Gallery, nor even as N. Poussin, but rather as I conceive Giotto, Mantegna, almost all the elder painters, with Raphael, though last yet greatest, have blended them, producing an *ideality in nature* which the soul long seeks for but seldom finds.

Read the lives of great artists, supply the flame continually, or it will burn but dimly.

On my return to London, I immediately sought for work of a practical description in an architect's office, and soon came to an arrangement with Mr. Poynter, who I had heard spoken of as a good practical master. I received no pay, but in return was to act as his draughtsman for working drawings, and in purely practical matters in which I required more experience than I had been able to obtain in my first office. I did not, however, remain long with him, having received an offer from Mr. Laing to become draughtsman, at a good salary, in his office at Birkenhead, which was just then (1845) rising into importance, and where he was carrying out model lodging houses for the labourers at the new docks, warehouses, churches, &c.; thither, therefore, I went, and remained till the close of 1845, improving myself greatly in the practical part of my profession, under Mr. Laing's directions, who was a most excellent master and thoroughly practical architect. My old friend Macquoid joined me here, and it was at this time that we first talked of doing some great work on architecture, when a future opportune time permitted. I returned to London, and spent all 1846, and the early part of 1847, in the offices of Mr. Smirke and Mr. Mocatta, at a fair salary and much to my improvement in all practical

matters, but the confinement of office work suited neither my health nor my temper; and I spent as much time as I could in my own rooms, where I made designs for a competition for a Town Hall in the country (unsuccessful), the first and last competition which I ever ventured on, for I was brought up in a "competing" office, and was well aware that without interest, a competitor has but the slightest chance of success. I made also designs for various buildings, in which I sought to adopt the Florentine style of architecture, and exercised myself generally in architectural design and composition; the accompanying examples of what I did will serve to give an idea of my intention, and some notes I made in writing are also appended. Early in 1847, Mr. Macquoid having left Birkenhead; I applied to Earl de Grey, then President of the Royal Institute of British Architects, explaining to him the nature of a great work on architecture, which we proposed to carry out from the best examples in Europe, but the Earl would hold out to us no prospect of encouragement or aid; so our means being but limited, we determined to set to work on our own account and to do as much as we could, as much as our means would permit; thus a great work, which I originally contemplated, was brought down to one of much more modest compass, and took the form of "Architectural Art in Italy and Spain;" on which Mr. Macquoid and I laboured *con amore*, measuring and drawing everything ourselves, and returned to England after about eighteen months absence, spent principally in Italy and Spain, and were very glad indeed to find a publisher in Mr. McLean, of the Haymarket; the only money we received for the book being such moderate payment as we received for lithographing the sixty-four folio plates ourselves: a task which fully occupied us till the middle of year 1850. Besides the various drawings made during this tour, I made a series of brief notes, the substance of which will be found in the following pages.

GAND.—The town hall, splendid mouldings about three quarter cut and ornament pierced, the Italian part not much, would be better with arches. Chimneys striking, might be adopted; belfry good, have adapted it; patterns of windows in some churches very good for Italian; houses

generally picturesque, but unfit for readaptation. Generally although Gand promises so much from its picturesque appearance, there is little for an architect to profit by.

OUDENARDE. — Hotel de Ville remarkably beautiful, useful for domestic architecture, (Gand too), in place of buttresses between windows, angular niches with finials above, balcony terminating with statues. These niches as at Bruges are flat, or but slightly curved in and require statues. St. Walpurgis, very fine tower and well proportioned internally. Notre Dame, good outside, but plain interior, modernized; two excellent tombs in a sort of Cinque cento style.

N.B.—The angular niches are bracketed out from between the heads of ground floor windows in Town Hall, and the door of the Council Chamber is a magnificent specimen of Cinque cento or Italian with Gothic character, chimneys Gothic (No. 2,) and pretty good.

COURTRAI.—Very little to see or do; in the Town Hall two chimneys, picturesque, but covered with thick paint, water-closets walled with Dutch tiles, very good idea; on road a chateau, Brocken Torren (drawn), old but nothing very architectural.

TOURNAI.—The Cathedral imposing, Norman Byzantine Gothic, not much to admire, houses very old, and simple; general character of principal streets, French.

MONS.—Cathedral of St. Waudru, very beautiful internally, of a greyish blue stone with red brick vaulting and stone ribs, very excellent effect, some good bits of Gothic tablets in various chapels and stone altar, &c., painted glass very effective, general character of towers and spires bulbous Spanish as at Courtrai, town hall heavy Gothic, old handle at the library (drawn), the Dragon's head, trophy of St. Gilles over same old beast, curious; gives one the idea of a crocodile's head. Manuscript purports that the Virgin helped him, in presence of a large body of spectators; curious at least; good collection in zoology.

N.B.—At Oudenarde, signatures of Charles V.; Charles the bold, Marlborough, and others, very curious.

BRUSSELS.—St. Gudule good Gothic, some iron work inside about the high altar remarkably fine; not so much for style though there are excellent bits in it, as for sharpness of execution, vine and roses mixed, very good piece of

Cinque cento in apsis, good finishing columns against wall with niche, excellent effect, painted windows remarkable; other churches, nothing noticeable.

Hotel de Ville disappointed me, tower effective. Ordonarde the best I have yet seen; two fountains at back of hall, grotesque animals spouting water into basin, very good (drawn one). Street architecture not remarkable, at best bad Louis Quatorze or renaissance. Gallery of paintings contains some very good ones, one by Leys, of service in the Cathedral of Antwerp, very fine—a perfect composition. The theatre has not much to recommend it; the extrados of circular ceiling meets the head of circular gallery, so differing from that of Ghent. The ornament is bad, the drop-curtain red velvet with large gold fringe, rich; there is the same disposition of pit under boxes, and between these loggia and first tier of boxes; another row is bracketted out. Much more room is thus gained, but I think it interferes with the beauty of the house; this might not be so if there was a less projection.

N.B.—Both this house and Gand seem bad for the voice.

ANTWERP.—Cathedral very finely conceived, mouldings, mullions, ornaments and tracery all too thin and wiry as at St. Gudule, Brussels. Tower much better. Was not immediately affected by Rubens' pictures, admired them however, but not enthusiastic. Interior not equal to Brussels, or Mons, or Tournai. Town Hall very good in its way, the upper loggia very effective. The statue of Rubens in the Place Verte excellent; how much more honourable to the city than Prince this or King that of titled nothingness. The church of St. Charles Borromeus contains beautiful carvings in marble and wood; the church of St. Jacques, some excellent carved stalls; the church of St. Paul, the most beautiful carving I ever saw, columns, foliage, figures, flowers, carved in wood beyond excelling. The figures in the stalls of the cathedral (new) are also magnificent; these two last are studies for a sculptor. The gate of Malines (country side) is boldly made out and Scamozzi-like.

N.B.—As a rule, mouldings and ornament of every kind should project much more than they are generally made to, and be more deeply cut.

The gates of Antwerp I like exceedingly (who is the

architect ?), they are apparently by the same architect, massive, bold, and well moulded. The Halle de Viandes a most remarkable specimen of Tudor Gothic, white stone and red brick in alternate courses: it has a good effect. The Museum contains some excellent paintings. At St. Jacques, the Family of Rubens is the finest I think of his productions, magnificently coloured. The Anseatic house has some good points, and the whole city appears to me the most picturesque I ever saw. The Hotel de Ville is of excellent effect, built in 1564, by Cornelius van Vriendt, brother of Floris the painter; roof and iron-work, locks and hinges remarkable.

N.B.—Classic architecture has such a serious disadvantage to Gothic, in want of all geometric ornament, with the exception of panels, that I do not know what can make up for it.

MALINES.—Saw it for a quarter or half an hour. Some good modern gateways at entrance to town, and Gothic house in Cathedral Square; this and Bruges, an old house on canal at Ghent, and the town halls of Belgium, form good models for Gothic domestic architecture.

The tower of the Cathedral is unfinished, this and St. Waudru at Oudenarde, St. Jacques at Antwerp, and many others, unfinished, in Belgium, good models for Gothic towers and spires to be worked from.

LOUVAIN.—Town Hall splendid. Cathedral has some very fine parts, particularly remarkable for the deep recesses of mouldings in some exterior portions, and good tracery. Good tabernacles in interior, and screen of ogee arches, with a range of statues in niches above, and the balustrade; general character of town not over interesting. A chime of bells or musical clock, wretchedly bad, very annoying, an absurd custom; small fish market on iron standards and brackets, very much to my taste, 12 feet between standards, and each truss forming a bracket in mouldings over standards. Standards about 2 in. square, and brackets about 2 in. wide by $\frac{1}{2}$ in. deep. Some good patterns in various churches for windows, turrets of Town Hall very minaret like.

LIEGE.—Before everything St. Jacques: this is the most truly beautiful and complete Gothic church (not cathedral) I ever saw; the roof especially, ingeniously ribbed, gives

one immediately the idea of enormous swallow-tail butterfly wings expanded over you, both in colour and form, the ribs are cream colour with bright tints, at parts red, blue, &c.; the ground is white, with very elegantly curved foliage (green), with red, blue, &c. flowers; bosses coloured. The stalls are very remarkable for their originality in parts, and general spirit and character; all the brackets are perfect studies. The statues are well formed and well draped; the proportions are excellent: and the whole a complete interior. Looking at this, I sighed for Italian architecture, which *cannot* ever produce this effect, but comparison is impossible. The church of St. Martin very good externally. St. Croix very good externally, the cathedral outside pretty fair. St. Denis nothing inside, some good external points; the interior of Bishop's Palace very picturesque, the carving on the columns remarkable, showing me the necessity of bold and large curves and mouldings more than ever; the foliage is remarkable for its cutting and form. The cathedral roof is almost better than that of St. Jacques, and is worthy of drawing; same colours, with birds of every description in the foliage; the bridge is not bad, the walks and places beautiful, and the city in general most interesting and agreeable. Some remarkable specimens of wooden houses, or half-timbered, and old places of various kinds.

CÖLN.—Not so interesting as I expected. The basement buttresses of cathedral throughout unworked and bad; gives me the idea of a different style of intended building; the flying buttresses extraordinary and fine in effect, put me in mind of Milan; the proportions of height internally excellent and overpowering; the whole effect of choir spoilt by fearfully glaring and coarse colours. Contrast this with Mons or Liege: capitals red ground and gold leaves, horribly coarse; stalls in choir well worked; various sculptures in chapels remarkably spirited but rough, spoilt by paint; figures in choir in arch spandrels, very good; some good tombs. The Adoration of the Kings, a very beautiful painting.

Many Romanesque churches, not much outside and bad in. Town house rather curious; double arcade, details bad; roof ridged with metal ornament.

N.B.—In high roofs, hooks left in slates for repairs.

Note.—Studies for architectural colouring: butterflies, insects, flowers, &c. The combinations of the Creator are not to be surpassed. Good idea at Cologne: mullion and transom of iron, moulded, with cast-iron plant trailing round each division; flat at back for glass. This sort of ornament useful for ridge roll generally; not much at Cologne.

BONN.—Cathedral, best specimen of Romanesque I have yet seen, both inside and out; otherwise in town not much. University large and uninteresting. Hotel de Rheineck good, clean and cheap; fine view out of window over Godesberg and the seven mountains.

MAYENCE.—A very fine Romanesque cathedral of a bad colour, dull red; the Gothic monuments up centre aisle very fine, Cinque cento ones also pretty good, fine figures; good font in bronze; the cloisters very good, and the entrance to them has a remarkable echo; low walls, square and huge angle vaultings, hole at top, one window and two doors. Theatre plain; pretty good, built by Möller, who adapts Byzantine for modern use, I think very indifferently. The want of recesses and projections is to me very bad; a row of houses here show me that my style would be effective. Arch stones shown over arch band as at theatre I like, and would use; every effect of round worked moulding in angle seems to me good.

N.B.—Show soffits of stairs, and panel or ornament them; also cut in steps instead of nosing, cut lines on ironwork for effect, and crumple all foliage in wood or stone with deep cuttings; also use knobs on foliage. Old houses very good in various parts; angle windows bracketted out, not too much; look picturesque. The modern neat style and the old rough but massive style, tend to the exaltment of the latter in contrast.

FRANKFORT.—Very much pleased with the Jews' street, and the general style of street architecture: which is, ground floor of stone, bracketted out to receive brick nogging. Cathedral closed; saw no churches. Goëthe's statue very bad; half reliefs on pedestal better. Many specimens of old iron work, remarkable for their curves and the preponderance of foliage. Half-timbered house near the Römer, very good and remarkable. New Exchange, bad exterior; didn't see it inside. The Römer is nothing ex-

ternally ; but the Emperor's room inside is very fair, especially the portraits of the emperors. It will be seen that, generally speaking, their legs are too small, considering they are in iron.

HEIDELBERG.—Most picturesque, both architecture of Castle and gardens ; date of castle (part drawn) uncertain : 1583 or 96, I believe ; name of architects unknown. The idea that M. Angelo designed Otho Henry's front absurd ; the effect of the whole castle is incomparable, fine terraces, fine fronts, chapels, rooms, towers and gardens. Walls in some parts 16 feet thick ; statues in niches excellent, many effects for painters ; great Tun very good, little Tun better as work of art. The Prince's house in the town, a very good specimen of Cinque cento or Elizabethan, shows how unnecessary is regularity of façade.

STRASBURG.—A glorious cathedral, faulty in lineiness of mouldings, and too great delicacy of ornament ; that is, too much cut out, seemingly insecure and thin. The stained glass very rich ; architecture and figures very faintly made out however, the pieces of glass being so small and irregular : the principal charm is their colour. The Byzantine Norman choir, or apsis, tells well in contrast with the light Gothic ; the pulpit curious and beautiful ; the general proportions interiorly very good : didn't see anything very remarkable in other churches. Some remarkable specimens of old half-timbered houses, and others, interesting. Old house, with remarkable stone newel staircase, circular in plan, with small well hole (one at Heidelberg, too) ; also, remarkable stair turret of brick-nogging, with wood staircase, straight newel, worked like moulded handrail ; very curious stairs joggled in to newel ; whole scene remarkably picturesque.

BASLE.—Town Hall peculiar, old house of the past, very curious and not bad in effect ; the style late Gothic, the mouldings however being cut in all directions to imitate the intertwining of branches ; in all cases the mouldings which are tori and hollows, are cut through each other, the effect of mouldings, good if not too intricately crossed ; better when at angles, and not in curves. Near the old post house in principal street, a very rich specimen of a lock, keyhole and handle beautifully worked. Cathedral very fair, cross work peculiar to Basle, curious figures

in façade. Apsis excellent, Norman or Romanesque, side entrance curious Romanesque example, showing the type of the Gothic door with niches each side, flying buttresses finished with niches and pinnacles, effect very good, roof coloured tiles, rich but would not suit England, I fear; cloisters very good, full of tombs, and very fair tracery in windows, interior good, stalls and seats excellent, worth drawing; crypt, vaults, massive and good for artists; secret chambers, noble worked chest and good lock (have drawn it), some stalls, rich Elizabethan well carved and fanciful, but not worthy of imitation, got shut in and very hungry. Many places and houses in Basle, especially fountains, seem to me worthy of attention.

LUCERNE.—Some old houses, street façade of Town hall very good I think, sorry I did not see it till I was leaving, bridges wonderful, covered bridge extraordinary. How was it ever constructed? Went into the country and admired Nature's architecture; before the Alps the glories of art sink into insignificance. Swiss cottages very good studies for wood work galleries, these wood galleries add greatly to their effect, also pendants and worked cuttings, best effect is when wood is rounded and nailed to front like small slates.

Fountains at Lucerne very good, have two spouts each, very convenient. These and Basle good specimens of Gothic fountains, worthy of attention. Fluelen, Giornico, Mogadino, nothing. Cesto Calende extraordinary echoes, Lago Maggiore very beautiful; passed the Arco della Pace, thought nothing of it, and entered.

MILAN.—Not much to remark, except that the great hospital Sta. Maria delle Grazie, and many other buildings, afford good proofs of the efficiency of terra cotta. Palazzo Castiglione, good and somewhat in the style I intend practising. Some towers good, curious angular tower near Cathedral, well proportioned and effective. (Romanesque) brackets round windows of cathedral externally afford some fair ideas for new capitals—too high to draw easily.

St. Ambrogio remarkable in itself as very early work, and for many specimens of interlacing, useful for architraves, archbands and ornaments in my designs; centre of S. M. *delle Grazie* very fine and effective, said to be by Bramante.

Figures in monument of Medici (a general) very fine, especially right hand one, very beautiful.

N.B.—Gain effect in moulding by opposite forms, as square from circle, octagon from hexagon, &c., though contrary to received rule, also be particular to work all arris's, with chamfer or ornament of some kind—bedrooms with paper (best in stripes plain) with red deep border round ceiling line, require no cornice.

PAVIA.—St. Michele, one of the oldest and most remarkable Romanesque churches I have seen; it is ornamented in front with rows of half reliefs or low reliefs; hieroglyphics, full of meaning even to the uninitiated—David, sitting on a beast, playing the harp, the ancient myth of the bull and scorpion, a stag being hunted by hounds, a man vomiting reptiles, a man turning an animal head over heels, an eagle with a book, a man fighting with bulls, and numerous others, curious and meaning. The interior very massive and plain; capitals richly worked, two good points. Also the mouldings continued up the front are very remarkable and not bad in effect; they are a sort of moulded buttress. The chancel is formed of four high arches, bracketted out between angles, with two successive vaultings to form a hexagon. This church is the most interesting I have yet seen. St. M. del Carmine, also remarkable, Lombard-Gothic; interior simple and imposing; east window circular, very excellent; the whole exterior in terra cotta, as sharp as when first put up; windows in west front very fair Gothic and well proportioned. An ancient palace, on the road to the principal west town gate, a remarkably early specimen of the Renaissance; the windows very far apart, massive, and with a fine frieze, the whole in brick and terra cotta. The cathedral not much. The castello very fine and the interior court excellent. It wants restoration, as no one side is perfect; otherwise in Pavia nothing remarkable.

CERTOSA.—*Exterior*. Here is a jumblement of Cinque Cento, Lombard Gothic and Louis Quatorze; highly edifying. The front of the church is covered with sculptures, inlay of marbles, figures and foliage. Its effect is very bad as a piece of vertù. To go into a giant's drawing-room it may be very curious and beautiful, but as a work of architecture it is very sorry, though parts in themselves are good.

N.B. The monument of St. Ambrogio, a fine specimen of sculpture, style Gothic, with Italian parts, effect very rich.

Interior. The effect on entering is very beautiful, the roof being highly and deeply coloured, and the proportions massive and well shaped. The chancel is very good; the cloisters also, in terra cotta, all the heads and foliage being very sharp and well done, except where they have suffered from violence. The intaglio, in wood, of stalls also very fine, but the ornament too thin to please me. Some painted glass good, as showing the costume of the period; floor, marble and terra cotta, which last is worn, while marble lasts, consequently all unequal. The painted vaults are very fine and rich; the paintings (old ones) are very good. The whole of the building is a mass of ornament, scarcely a foot square left plain; but with the exception of the above-mentioned parts, the sacristy, and some detached sculptures, there is nothing to admire or worthy of remembrance.

N.B. Some of the terra cotta figures are hollow, others solid; the hollow ones about 2 inches thick. One must remark that the principal fault of the sculpture in the building arises from its shallowness; the design is pretty good, but at a small distance off the very pattern is lost, and you see only a few confused touches here and there where it has been more deeply cut. The contrary is observable in the cloisters, where the mouldings are deep, the work well cut in, and the figures in full or three-quarter relief.

PIACENZA.—Town Hall remarkable. The window and ornament which I have drawn out are effective, though it is of simple pattern, sunk about an inch deep. The interior is unfinished (principal room) and used for lumber. The width of the arch bands 2 feet 9 inches, unusual but good, shows the fallacy of the rules. What right had Palladio or Sir W. Chambers to say that one sixth of an aperture was fit width for arch band? It may approach more to the ancient Greek or Roman custom, but certainly not to beauty. The peculiarity of the mouldings is that they are nearly on a face, the same in most arch bands of the period. Secolo xiii.

The Palace, said to be from the design of Vignola, is

nothing, being unfinished, and what is done does not strike. Some ancient Lombard churches, dome included, remarkable at least. All show the good effect of square and circle mouldings. They are principally in terra cotta, sharp. Some old remains of palaces scattered over the town.

CREMONA.—Some remains of old palaces, with ornamented entablatures in terra cotta, sharp and clear. Duomo, fine tower; arcade beneath of double arches, very neat detail, and a door which is drawn out; dome inside very dark. The most remarkable points are the transepts (external), being a good example of Lombard taking Gothic features. The town-hall, the Palazzo Trecchi, and some other smaller buildings, are Gothic, with much Italian ornament and detail. The girls' school opposite Duomo old and remarkable; good wall band. The arch bands here and at the cathedral are much of the same character as those of Piacenza; St. Sigismondo nothing.

PARMA.—Nothing remarkable; most uninteresting town. Cathedral curious and well proportioned inside; the whole stonework, Romanesque. Baptistery ditto, good Romanesque architecture.

MANTUA.—Palazzo Ducale contains some very fine apartments; the staircase with very short rise and long tread is very disagreeable. The most remarkable rooms are in the ruined part of the palace, round and near the Cavalleria, all apparently about the time of Julio Romano. The long gallery, one side of which is 210 feet long, 21 broad, and about 26 feet high. Its effect in perspective is excellent and imposing, and having a flat panelled ceiling, good for sound. The side drawn, about 70 feet, 26 to top of barrel vault, and 21 wide. The echo here is so loud and sudden that with difficulty words are understood; and in all rooms thus vaulted I find the same objection. The general character of rooms is a division or band on the wall, placed at will, sometimes half, sometimes three-quarters up, with niches, figures (geometric), statues, bassi-relievi and paintings between that and ceiling.

N.B. I prefer the deep panelled flat ceilings.

In some small rooms at this palace the arabesque ornament tells well, but not when applied on a large scale. This style of work in outline is lost, which shows that colour is one of its principal causes of effect.

Palazzo del T. is what is called more "chaste" than the old palace. The two most remarkable rooms in it are the Cyclops room and that of the Fall of the Titans; in this latter the cieling is a high cove, and the figures are continued through up, with Jupiter in the clouds above—the effect not unnatural. The room with the horses over the doors, in bad taste, which is Julio Romano's drawback, his faults being coarseness, grossness and unnaturalness: with all this, his powers as a painter in fresco, in oil, of grouping, of anatomy, foreshortening, ornamentation, architecture, and general invention, are so great as to place him in the rank of wonderful men. Some of the chimney-pieces in this palace are very fair—lizards, *au naturel* colour, twined in plaster foliage. The kitchen chimney-piece is spacious, and of good detail.

The Church of St. Andrea is said to be by Alberti. I believe it does not carry its character with it, and it seems certain to me that the interior is of later date, at least the paintings and arabesques.

The Church of St. Sebastian has far greater internal evidence. Some of the bridges by Julio Romano good; his house not bad—picturesque, but painter's architecture. House in principal square (St. Andrea) example of Gothic mixed with Italian, good.

VERONA.—San Michele is the presiding architectural genius of Verona, and yet he gives me more the idea of an engineer than an architect, more a mechanician than an artist. For instance, his Pellegrini Chapel, however beautiful in parts and detail, is yet curiously marred by the every way unnecessary pediments, circular and angular, which are carried round it. His Palazzo Bevilacqua is rich in perspective.

It is, however, only necessary to place all the works of the Italian school, churches, palaces, &c. together, and perceive the great sameness of all, though each may be good in itself, until at last the eye sickens at Doric, Ionic, and Corinthian capitals, brackets, pediments and balusters.

But not to continue this, let me remark that in Italy where all art talent is peculiarly low, the painters fall back on their predecessors, and think imitation excellence; and the same with the architects, who still feed on Palladio and San Michele, being unfurnished with provant them-

selves. If they do not, they become grand and classic, Grecian and pure, till even the few claims they have as artists are entirely given up. I cite the Verona Cemetery, the Bolognese Cemetery, the Gran Guardia, Verona, &c., as examples. Scamozzi, in his preface to Palladio, says, that if Brunelleschi, Sanmichele and Palladio had not purged and purified art, it is impossible to say what barbarities and absurdities caprice would not have formed of it. This barbarous, absurd style has since that time (he speaks of Gothic) had one or two fools to admire it, and madmen to assert its pre-eminence over the classic system. This, however, is not the point. I mention it merely to show that the opinions of these pure scholiasts are not immortal in their value, and rank heresy and madness of that time are now considered to be excellent taste.

In the first place, I am anxious to make it out to you, because it seems clear to myself, that rules cannot be general and universal in architecture according to just principles of construction. Instance, an arch or series of arches to be supported on single columns on a large scale; try this with a diminished and properly proportioned column, and see now if the effect be satisfactory. Compare it with some examples of Norman churches (interiors) where the single column is used undiminished with less capital and more base: I think you will own that the idea of strength, support and harmony is on the Norman side, rude and unworked as it is. The reason of this is, not because the Norman column is the best of the two, as it assuredly is not (by itself), but because the beautiful Roman or Greek column was never used by them in a like case, nor intended by them for such a use, since their mode of construction and material differed so from what is or ought to be ours, and I may say so inferior to ours. Why, in order to retain bigotedly and blindly a system and an art, inferior and founded on inferior principles to our own, should we cling to these things and work ugliness or go about with trouble to imitate it? It may be urged that two columns might fill the place of the one Norman one; but it seems to me that this is but a makeshift, and each column perfect in itself, when coupled by another, is mutually injured when seen in perspective.

It seems almost impossible at Verona to fix the date of

architectural revival before Sanmichele, or to say who did them (the doorways). One set which I did in the Corso, Verona, has no date, but a door a little higher up of same design has date 1489; a gateway no further advanced, except perhaps that the ornament is a little more refined, dates 1506; the gateway to Bishop's House, which one would fancy later, is dated M.D.II.

Sanmichele copied the best part of his buildings (the rustic work) from the Roman remains. That Sanmichele was more influenced than Palladio by the remains of the lower empire (Rome) is certain; and this was an advantage in as far as the use of the arch was concerned. The ceilings at Verona please me exceedingly; the wood work is shown and stained a dark brown; beside each joist a batten is laid, and at each board joint, so as to hide all startings, sinkings, &c. The square spaces thus formed are ornamented with white foliage usually, as also the mouldings at side of joists. The colours are preferable when red, blue, &c., as in the old Gothic houses. These ceilings, I must remark again, are excellent.

Piazza S. Marco, 576 ft. long; greatest width, 269 ft.; least width, 185 ft.

VENICE.—Here more particularly I have had reason to remark the change in my taste. We did not do the Procurazie, it being only a continuation of the Library with additional story, and not so good.

"The weariest day will have its night, the dreariest night its morrow;
The deepest grief is chased by joy, the sweetest joy by sorrow;
The evening shall approach in clouds, the sun refuse his light;
And yet the morning breeze blow fresh, the sky be blue and bright:
Then bend not under present ills, nor think too much of joy or woe,
For perfumed flowers and noxious weeds together still must grow."

Having settled that, let's go on. St. Mark's is a magnificent temple; though so barbarous in detail as a work of art, still it is the most complete idea of a temple that I have seen. The effect of Byzantine at Venice is seen also in the Cinque cento: this common pattern for pierced work is to be seen over a door in St. Mark's; and most of the new fashions of the day in architecture seem to have their type in this wonderful building, which has parts founded on all styles—Gothic, Egyptian, Saracenic and *Classic*; and yet is a style in itself: an artist's mind has

here worked all materials into forms of his own resolution. Although it would be no blame of ours if architecture was first used and perfected in the East, or if Orientals furnished us with ideas and styles, still it would be unsatisfactory, for in everything have we otherwise surpassed them. One branch of architecture may claim this origin and perfection (the Greek, from which have sprung Roman and Italian, which I do not call original and fair inventions of the human mind), and besides this the Saracenic; but, in contradistinction, we of the later times have Norman and Gothic, two styles decidedly original, and our own offspring, especially the latter. My objection, however, to Gothic is, that it requires too much ornament to set it off to advantage; that it is too expensive on this account, and unfitted for buildings where regularity is required; that it is *too* pictorial; and that the state of the arts with which it was connected—Painting and Sculpture—is so rude and crude, that we cannot willingly revive it, and yet that we cannot well apply actually good works of this nature without depriving it of some of its principal charms. In the Norman I find none of the first mentioned drawbacks; its massiveness, plainness, oneness of effect and imposing regularity cause me to perceive a style fitted for the most solemn and awe-inspiring effects, whilst at the same time it is rich and beautiful in proportion as ornament is judiciously applied, but does not admit of Gothic excess. The system, however, has never been properly developed, namely, the round arch and exercise of inventive power in composition and ornament; and we see in it only a power to be great. I wish to show that the Norman contains more the elements of a firm architectural style than the Gothic for various reasons: in the first place the round arch is a more perfect, and consequently more beautiful form than the pointed arch, which is a composite or broken form; the circle is a complete form in itself, and the form we find in the scull, the rainbow, the planets. I do not think it is prejudice which convinces me that the rainbow, if formed like a pointed arch, would be much less beautiful; it is the form of arch always adopted by the Great Creator: there is an idea of continuity, calmness and power in it which the pointed needs. Then, again, whilst Gothic has gone through a

course of decline and bad taste which it is impossible to free it from, in Norman we have stuff yet to be worked, and which with care may be moulded into excellence; but I do not think any existing style can be taken up, revived, and made to fit the present time, without great detriment if not actual loss of that character which constitutes its charm. All attempts of this kind (all adaptations) give me the idea of being what is called Cockney. Where ancient styles are so altered as to suit modern inventions, conveniences and customs, they lose their characteristics and become unpalatable: where, on the other hand, the devout admirer revives them in their ancient minutiae and characteristics, they are no longer fitted for the improved habits and comforts of our day. No revivals have stability in them; fashion may be mad for them during its hour, but time approves them not, for they have no original merit, no innate claims on which to stand. A revival of Palladian, of Egyptian, of Grecian, of Gothic, of Norman, Elizabethan, Saracenic, of Byzantine, we have seen, even in the space of a few years, all tried, all attempted: some with more success than others, but none lasting. Every one who desires to do something good, seeks in these olden wonders subjects for his designs, and ideas for his unsettled and unfurnished head. None agree as to which is the right one: each style has its admirers, its antiquaries; and each style, though excellent for the times in which it flourished, and remaining an indelible sign of the spirit of those times, refuses to be patched up for modern use, and still remains original and unwilling to be of service to us of these degenerate days. In fact, the principle of architecture as an art is no longer understood, or rather we have no principle; we have rules: but why we have them who can tell us? They are dicta of erring man, the decisions of beings who themselves were ignorant of the principle on which all art is based, but more especially the art of Architecture; and this principle is that we turn to Nature for our ideas, so altering and working on them as to render them of service for architectural purposes; that, as Nature is infinite in subjects, so the art is infinite for the exercise of the inventive power; and that beauty is eternal and irrevelant of styles, which are *variable and subject to fashion and decay*. It appears to

me to be the first principle that all forms, ornament and colour should be founded on some type in Nature, and that such form and ornament should be not given over until it has been brought to such a degree of perfection as fits it for a place among the most refined details of Greece and Rome.

In architecture, sketches alone of good things (as in Gothic) can scarcely be permitted; the working is too expensive, and the imagination too quickly wearied (as shown also in Gothic). We require finished and excellent work; grace and beauty, as well as force and character. When a form has arrived at a proper degree of perfection, it is not then to be thrown aside and new ones to be substituted, but should be one additional subject in the museum of ornament or form; nor much less is it to be retained and altered, sometimes for the worse, never for the better, to the exclusion of farther design, as is the case with the ornaments and mouldings of Classical art; and I think there can be little doubt that the roughest successful attempt at originality in the present state of architectural art is more noticeable and worthy of praise than this wearisome repetition of forms, excellent but hackneyed. I have said before that we have rules in architecture, rendered worthy of attention, too, from the praise with which they have been received and the wide spread effect they have had on art; and yet I think that reflection and observation must convince us that there can be no positive rules in an art so very variable in its uses. For certain cases, those rules of proportion which have been given us by the study and taste of celebrated men, are doubtless scarcely to be improved on; but for certain cases only, as merely to instance that a Corinthian column may be perfect in itself, viewed as it is called geometrically, or as used in a Greek temple. Yet when, as is often required, it comes to be placed some 20 or 30 feet above the eye of the spectator, as a buttress in a building, it requires a different form and character; also that different sizes demand different proportions; and that which is grand in the temple at Pæstum, becomes absurd when used, as I have seen it, in a balustrade.

But to return to St. Mark's. The preponderance of gold, mosaic and dark colours gives the interior a most majestic

and rich effect; and in the capitals and general ornamental designs, students may find an almost inexhaustible fund. It is curious that a city so put to it for space as Venice should have the finest square in Europe probably. Certainly magnificence or royal liberality in building is not thrown away, since it renders a city remarkable from age to age, and confers on it one of its greatest charms. Nor can we but think nobly of men who planned and built such noble edifices, and were so sumptuous in all they undertook, as though determined to have work worthy of their own character.

PADUA.—N.B. The chapel of Mantegna, in the church of Eremitani, has an excellent vaulting.

The Palazzo della Ragione, a fine specimen of early Civil architecture, is remarkable in itself, and for a certain affinity to Palladio's celebrated building. A great characteristic of Padua are the immense corbels at the angles of streets and heads of columns. N.B.—I should like a drawing of the balustrade at Palazzo Ragione, and any other parts worthy of note,—caps, corbels and archbands. A house at the side by the tower also very good, and worth drawing and restoring; had, however, no time.

St. Antonio, large, irregular and clumsy, yet not without some impressiveness; turrets very good, and some monuments inside. Sansovino's chapel rich, but not good; the sculptures the most remarkable part of it. The gates Portello, Giovanni and Savanorola not remarkable, except in architectural history.

FERRARA.—Desolate but interesting. The Cinque Cento here takes a peculiar character and has a very rich appearance. Some of the finest and oldest palaces are turned into eating and lodging houses for common people, date on one house 1500, A.D., chimneys all corbelled out, with a moulding or two. Palazzo Diamanti, rich and curious, a doorway higher up, also very fair. The walls of the houses in many parts show round, pointed, and classic vestiges, blocked up and broken, with fresh holes made for last comers, a strange re-adaptation. Castle fine, sides of Cathedral remarkably good, Norman tower a curious and good example of Cinque Cento, its fault is the flat arch bands over the round columns, but the columns could not *be well replaced by pilasters, they form its effect.*

BOLOGNA.—Palazzo Fava, very good effect, the use of terra cotta in buildings of this period, profuse; the richest work being done in it; it seems, where not subject to violence, to wear very well indeed, perhaps better than stone. Some church doors are splendid, too rich; a work might be got up on the palaces of Bologna, the heads in the arcade of one near St. Stephano are the most beautiful I have ever seen; in the same place are remarkable Gothic cornices and re-adapted houses, with a curious house of the earliest revival. St. Stephano itself the most ancient and extraordinary interior I ever saw. The Theatre is by Bibiena, not bad, a series of arcades for boxes, with engaged balusters, sound, very loud from line of proscenium, every step further back destroys it. Some of the (arcades) of town are very rich, the Cinque Cento takes another character, combining the largest cornices and arched windows of the Florentine style, with its usual characteristics. The portico dei Bianchi, by Vignola, not attractive. The gallery rich in Bolognese artists; the masterpiece seems to me to be Guido's Sampson, or the Death of the Innocents; some figures on the tomb of St. Dominic, Church of St. Dominic, excellent, three or four by M. Angelo.

FLORENCE.—This city struck me as peculiarly massive and solemn. The effect of its palaces was not so impressive to me as on my first visit. Still they are very magnificent, and the work first-rate. Went to the Gallery of the Uffizii and admired the Venus; Canova's is no more comparable to it than Eastlake to Raphael. Notwithstanding some exaggerated portions, (modern I believe), it is an inexpressibly sweet and beautiful image of a perfect woman. The Fawn too is very life, and I think decidedly comes next, then the Gladiators, the Apollo and the Slave; what a group, what paintings, what a trophy of the nobility of the arts! Groups of boys by Luca della Robbia, are wonderful and full of character, excellently suited for architectural purposes. Tombstones in S. M. Novella, very good, inlay of marble, the doorway said to be by Alberti, nothing remarkable. The dome of the Annunziata very finely proportioned, Santo Spirito an excellent specimen of Brunelleschi, the arch is its foundation. The pictures in the gallery are hung on metal rods, with screws so as to move the paintings higher or lower; the name of

artist, birthplace, and date, are affixed to each—a most praiseworthy custom. The Loggia of the Lanzi is copied apparently fac-simile at Munich. The Church of Or S. Michele seems to me the most artistic building in Florence, and adaptable; San Miniato, very good pavement and screen, staircase to altar remarkable, projects from wall, and handrails fixed from side. Palazzo Rucellai, remarkable, but not fit for publication, since it is a degraded specimen of a good style. The reason I have not done much of Brunelleschi, is, that it is not so much the working out of detail that is good, but the general idea; this would have taken up too much space, his system is large mouldings, and the preponderating use of archwork. I may remark that he generally uses an entablature between his capitals and springing of arch, which renders them still weak and lanky in effect, and this is avoided by the architects before his time, who either spring the arches from the capitals or place a block with a moulding between. Palazzo Nicolini, is plain and good.

PISTOIA.—The coloured figures on the frieze of the Hospital by L. della Robbia, are certainly in themselves excellent, but the general effect is not good, nor the material. I can perceive no such merit in it as to render its loss a cause of regret, (at least for architecture), I much prefer his Visitation in the Church of San Giovanni, the drapery is beautiful, the expression, proportion, and attitudes are good, the colour white. This man must have been really a workman from the quantity of subjects left by him, and no sculptor of his time, or indeed afterwards, inspires me with more admiration and idea of genius.

The pulpits at San Giovanni and San Andrea, are richly worked and remarkable, the one at San Bartolomeo is however more interesting to me, its character being more of the Revival, or rather more original. The Cathedral tower is good, and the church contains some rich specimens of Cinque Cento, but not worthy of drawing. The baptistery font resembles in character the screen at San Miniato, (moulded circles in intaglio squares.) La Madonna di Umiltà, curious in plan, but architecture not over good or uncommon, the dome is formed with excellent curves, but the lantern is poor and does not cap it well.

The character of these little early Lombard churches is

arch work and intaglio. Some of the doorways are very good, and they afford an agreeable contrast to the hackneyed Palladian usurpers. The interiors are very simple, and all I think have simple ties—of kingpost and struts—though their width is from 30 to 50 ft.

The frescoes at the Annunziata are very unequal, some full of character and good costumes, they are in a wretched state. At Pescia, the tower is exceedingly picturesque, so is the town at Borgo Bugiano, and between that and Pescia are some manufactories of excellent bricks and earthenware.

LUCCA.—This city is full of remarkable churches, before noted. The exterior of the Cathedral is excellent, the principle on which the construction of this style is founded seems to me just; it consists in using columns without regard to the rules of the four orders, as supports to arch-work, entablatures being given up, and when we think of this, that the ancients used columns also, decidedly as supports, that for this purpose they were originated, we cannot demur at the kind of superstructure they support; if the original system of construction, that of simple repose is no longer in general use, why should we retain the entablature as a necessary finish to the column. The absurdity of placing it as a sort of pedestal between arch and capital is evident—for it can *mean* nothing—and I refer to examples to show that it destroys every beauty, lengthening the opening to lankiness, weighing over much on the column and useless in itself. If, as I have long been convinced, the arch (semicircle) is the most beautiful form in architecture, and the species of construction most common, most beautiful, and scientific in our days, why should we hide it or avoid it, and if used, I think, observation will assure us that the opening is better in general—less than double its height than more—the column then may justly be used as the immediate and sole support of arches, on a small scale, but when the opening is large, even though sufficient, as shown in the case of San Frediano (interior), at Lucca, where the imposed weight seems crushing, should say that piers are better than single columns, as at the three great arches of the Porch of the Duomo, and broad and successive mouldings required to render the arch perfect. The large plain ovolo foliage sculptured mouldings of this

style, placed between the various stages, is not enough, it is not so much greater projection that is wanted (a regular cornice would be very bad) but greater height, more answering to a moulded frieze than a cornice, but a cornice is wanted somewhere; this is a great loss to the style, as are the general forms of the outline, the excessive use of arcades and barbarous ornaments; still the system appears to me to have the germs of a power in it, which judiciously chosen, applied and worked out with the superior manual cleverness of our day, might become more universal than either Italian or Gothic architecture, and I must think more imposing, when we consider that Pisa, St. Mark's, Venice, and Lucca are more or less exemplars of its capabilities.

PISA.—This Cathedral is as ever my admiration. The disposition of the supports and lights seems perfect, here the round arch in a certain style is perfectly worked out; the roof is flat and bad, probably be better if groined. Nor do I think the black and white alternate courses add to its beauty; the difference in tints should be much more faint, as I have remarked before, and this time in an old church at Lucca. I still admire the style of this period's towers, *vide* the drawings I have done at Pistoia and Pisa before.

N.B.—Though the Baptistery echo is wonderful, nay perfect, for a single voice, yet for more it produces dire confusion.

In the Cathedral, the want of mouldings to arches seems to me its principal fault, but being supported by single columns probably this could not well be avoided. The effect of the large paintings down each aisle wall is very rich, but not quite in harmony with the building, for I feel convinced that all painting forming an important component part of the architecture should possess a somewhat of its character, its regularity, order, massiveness; for a proof of this one may bring forward the exquisitely adapted Library of the Cathedral at Siena, a model of the combined powers of art, as far as it goes; the bronze gates at Pisa are an imitation of those at Florence, some of the foliage however is uncommonly fine, though Ghiberti's is most perfect.

SIENA.—This town is rich for artists of all kinds, most picturesquely situated, numerous old houses and palaces of Gothic, Byzantine, and the Revival. Noble Cathedral and

excellent little bits of street views, splendid frescoes, a cathedral, a museum, and illuminated books of inestimable value. The Dome of the Cathedral internally appears to me perfect. I have little more to say of this town; I must hope to draw what no words can give a proper image of; there seems to be more work in this town for us than perhaps any we have yet seen.

ROME.—Bernini may be called the curse of Rome, what she has suffered on his account might form a most laughable and melancholy tragedy. There are few cities in Italy where good architecture is more at a premium, vainly do you seek it in the old Romanesque churches, with new Borromean exteriors, and towers which only show what they were; vainly at Sant' Agnese, S. M. del Popolo, S. M. Trastevere, S. Trinita' del Monte, or the thousand and one abortions of a still later date, vainly at S. M. Maggiore, at S. G. Laterano, and still more vainly at St. Peter's; talk of the failures at home, surely we never had a failure equal to this—expense without effect, and composition without design. Nothing can be so villainous as the front by itself, except that it murders the only good part:—the dome—at any distance within a mile—cutting it off just at the commencement: this is usually laid to C. Maratti's fault, but I cannot see how if M. Angelo's design had been carried out it would have been much better; in these remarks the dome, externally and internally, is excepted; let us enter: What a mass of barbaric pearl and gold barbarously applied, the figures in the spandrels hanging on nothing, the marble panels of absurd and unartistic form, palm branches, swollen faced cherubs, draperies in a hurricane flying out at every foot, marble clouds and funny birds. In short, the architecture is miserable, of the very lowest class, and the accessories generally as bad, with the exceptions of the bronze Popes, one or two little Cinque cento tombs, and some of modern erection; the vestibule is as bad, the proportions excruciating, and the figures on horseback at each end supremely absurd. It is no unfounded assertion to make, to say that there is more art in any little country Gothic church than in the whole building put together, and the circular colonnade which leads to it, not better than the Quadrant and not half as useful, so that one almost regrets the two noble fountains and fine obelisk which

adorn the centre, should be so placed as to be ashamed of their company. At S. M. Maggiore you will remark that the left wing of the façade is merely a wall made to resemble the right wing and holds nothing; this is paying for uniformity with a vengeance, if this is *design* we must get up a new primer for students. The front we will leave to itself, it requires no comment, but the tower of the old church still remaining makes one sigh over the zeal of the worthy Popes and their want of perception; this tremendous writhing for the ornamental and dashing, is at any rate given up at S. Paul outside the walls—which is simple, but not over effective, the interior being however excellently designed, though the colours are naught, and a white and gold flat roof scarcely to be endured; still it is fine, simple, and imposing. The façade of S. G. Lateran is on the other hand effective, without being good, but the interior very second rate and the statues and niches very bad indeed, a style of sculpture I do not comprehend, probably it is too grand for me, and requires a large mind to perceive its beauties; here are saints in every affected attitude of a bad actor, with double joints, tremendous features, hair like waterfalls, and drapery in a hurry, murderous sinews and destroying eyes. The bridge of S. Angelo presents female specimens of the same race, who must have long since disappeared from the earth, as must their costume. One young lady particularly strikes me, the last on the right going to St. Peter's; she is in the act of spearing her next neighbour who is nearly blown off his station, and the delicate and gentle turn of her thumb and forefinger expresses no great intention to do more than frighten, whilst her face is gently smirking, and her legs exposed by the same wind that is blowing her foe away. At Ponte Molle there are more of the same class; Our Saviour, one side of the bridge, with the most scowling, demoniac expression, being baptised across the road by St. John, but it is impossible to enumerate these examples, their name is legion, they are omnipresent until you begin to sicken both of them and of the buildings equally absurd, which they alone are worthy of.

St. Lorenzo is very rich, and St. Clement is good. With the exception of the towers before mentioned there are few Byzantine or Romanesque remains here; the most remarkable are the cloisters of St. Giovanni Lateran, and St. Paul

outside the walls, the last being the worst both in detail and mosaic. At Ara Coeli are two or three tombs and two pulpits, elaborately worked in mosaic. On one pulpit is the inscription "Jacobô filiô magister operis fuit," but no date. Two other pulpits in the church, near the temple of Vesta, but much plainer, and other scattered pieces of less note. The domes of Rome are usually very bad externally, and the bell towers also. The Dome of the Pantheon is wonderful. Hope observes that M. Angelo was wholly devoid of taste in architecture, and not without reason, his work at Florence, at the Capitol, and at the Sapienza do not make one wish for more. Raphael was far superior to him, we see this in the few things, but graceful and well intended, done by him at Rome and Florence, and had he carried out his intention of studying architecture altogether, we might have him in the very first rank.

Of the palaces at Rome, the Farnese stands pre-eminent, and though somewhat heavy and misproportioned in parts, it has a fine and palatial effect. The interior is arcaded, two stories like the Library at Venice, but far, far inferior; the third story is worse still. The Loggie of the Vatican are neat but poor, the ornament (arabesques) rich and fanciful but much injured and not to be followed up, too confusing, unmeaning and wanting in effect. The grand staircase by Bernini, wearying and badly designed; the width being cut up by a row of useless columns at each side which destroy its size and afford no walk between them and the wall. The Cancellaria too flat and little in moulding, but neat and architectural; the Massimi, with the exception of the ground floor, decidedly inferior; those stringy lines for rustication and windows, second and third floor, are bad. The palaces are so much alike and so well known it is useless to describe them; their principal merit consists in bearing the character of palaces, massive and rich; many of the modern buildings of Rome are equal to them, and might just as well be drawn and measured for models, since they are often improved copies. The villas have little to recommend them architecturally; the Villa Madama is the best, the basement of the Doric order being bold, forming a good porch, and the windows having mullions and tramsons as at the Veneto and Capranica.

(We cannot attend to the intricacies of theoretic views

as in the "*History of Christian Art*" by Lord Lindsay, we seek the good and beautiful without reference to its being sensuous or intellectual as he terms it.)

Many of the hotels, lodging houses and palaces are excellent in their way, particularly a palace past the Borghese, on the way to St. Peter's, is a great improvement on the Cancellaria, or rather on Torlonia's palace. One must not forget the new chapel of Torlonia in S. Giovanni Laterano. The dome and principal upper ornament is white and gold, the lower colours are well arranged in different rich marbles; the statuary and mouldings are fastidiously correct, the latter especially well formed; the architect Raimondi is, I believe, dead. The Corsini Chapel is very inferior to it.

S. Agnese, with other Byzantine churches of this class, seems adaptable for modern churches, the second row of columns forming a gallery; the pulpits also would come in well.

The church by S. Agnese is circular in form and gives me the idea of a baptistery; the space between walls and columns being arched and worked in mosaic.

N.B.—Windows in the aisles would be necessary; the seats might be arranged as in Gothic churches without detriment to the columns.

The house by Bramante, Piazza delle Copelli, is very good; it is brick work rusticated with plaster. The houses Vicolo Governo Vecchio and Via Matricciani are so spoilt as to retain scarcely any appearance of their *sgraffito* work. The only projections in reality are the upper mouldings of string courses and the architrave of windows, the rest which in Letarouilly looks like stone work is *sgraffito*. There are many other small houses in the same style in the neighbourhood. The house in Via Maschera d'Oro has a beautifully painted frieze by Caravaggio: a very noble work.

Plaster was much used at Rome; many large buildings, and among them the large Spada Palace, are covered with this material.

N.B.—The similarity of the cloisters, S. G. Laterano, to the Loggia of the Campanile, Venice, is striking; there is an evident connexion and resemblance in points between Cinque cento and Byzantine art, which renders them easily combined.

The hospital of Santo Spirito is of a cross plan, which is excellently adapted, the beds being ranged down each side in double rows; this plan might be varied by radiations. The meeting of the galleries forms a dome well adapted for light and ventilation. It seems to me that the invalids should have some ornaments, paintings and inscriptions on the walls to fill up the weary moments of the day; not only for this, but also to distract their thoughts from being too much about themselves, which is bad for the sick.

N.B.—This hospital, though one for fever, had a perfectly fresh atmosphere, which is ascribable to the centre dome, the surrounding courts and the height of its one storied plan. There is a rich Cinque Cento doorway here, it appears to have been a church.

NAPLES.—The Cathedral is spoilt; the subterranean chapel shows how closely the Cinque Cento artists followed the antique models, the arabesques in sculpture being but slightly altered from those of the old temples, though, perhaps, improved upon.

San Domenico Maggiore contains a number of curious and interesting tombs. The Porta Capuana, though rich, is not very good; the Cinque Cento of Naples is straggling and deficient in the neatness and taste of the more northern examples; the Museum is very rich, a number of pilasters there are divided like Bramante's at the Cancellaria, Rome. I wonder if he had an ancient example or whether it is only a coincidence.

San Carlo has a very good façade, the best perhaps I have seen; massive and rich; the marks in the rustication; the wreaths and bas reliefs are, however, bad; also the arch of arcade beneath at sides, which, to suit its breadth and to keep height with the front arches, is depressed.

San Ferdinando: the interior of this church is very noble, being a copy, perhaps an improvement on the Pantheon; the exterior is a mere schoolboy's design; the Cinque Cento gate of Castello Nuovo is pretty good. The sea walls here are hollowed out so that the sea does not break but roll on them; a circle seems to break the sea's force, but I should think an angle is better.

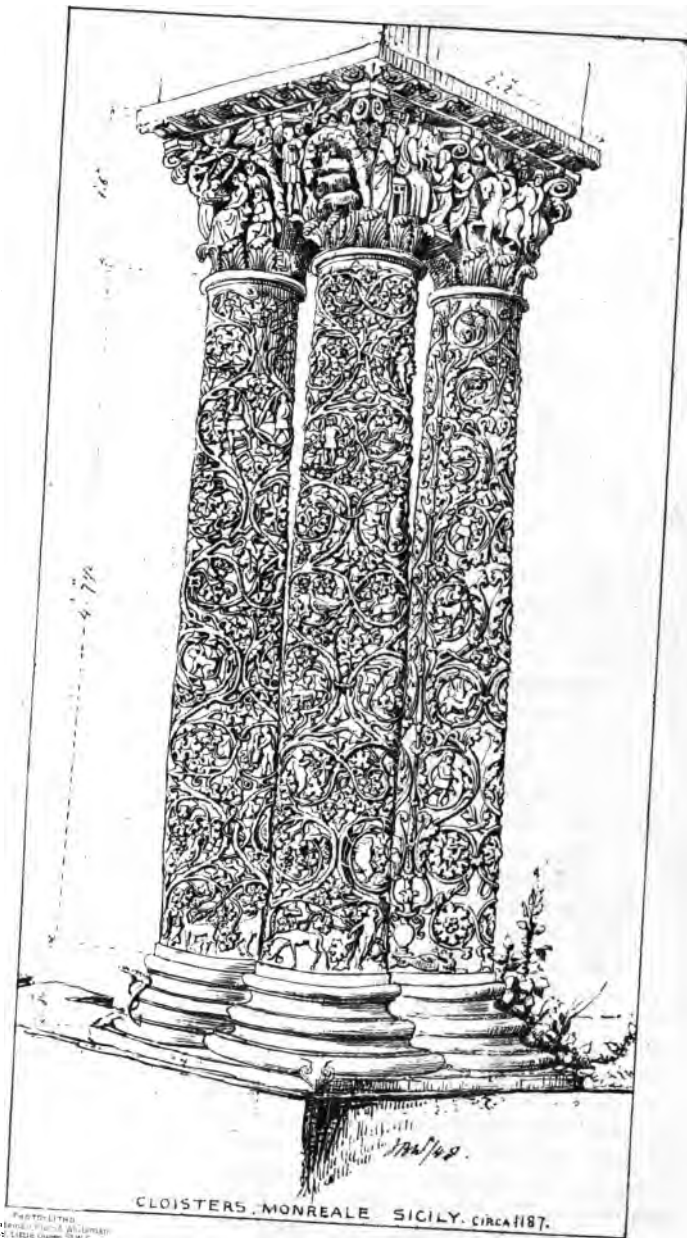
The Castello Nuovo, though not much in design, is very well worked, some of the figures at sides and in soffits being excellent and useful for costume.

POMPEII.—Very fanciful but in very bad taste.

Went to Amalfi by Nocera; walked over the mountains and found it very fatiguing; scenery very beautiful. Amalfi very picturesque.

N.B.—In tanks or fountains try a bright blue ground as at Pompeii.

Cloisters of convent not much; cloisters at Ravello very curious, so is the whole village, and well worth a visit; the bronze door though anterior in date to the ones at Monreale, is much superior to them; the capitals of the pulpit are very good, so is the foliage and ornament which is bold and deeply cut. This village has a very Saracenic character and is beautifully situated. Salerno has also a very rich pulpit, but the architecture of it is inferior to that at Ravello; there are some good tombs here and many interesting bits. Went to Palermo, a city beautifully situated; the Cathedral is very rich and is a sort of Norman Saracenic Gothic; internally, it is new and interesting. The chapel of the Royal palace is the finest thing in Palermo; the mosaics are very rich and of most intricate pattern; they are of marble and glass mixed. The internal effect is very solemn and rich, this chapel, though so small, is much superior to Monreale, the greater part of which, roofs and mosaics, is of new workmanship. I should think these mosaics (the patterns) on a larger scale might be used as pavement in burnt earth, and I do not think so, from examples at Pisa in *marble*, but try—the soffits are all richly worked, the arches are pointed, this and Monreale, &c., is very badly illustrated in Serradifalco's work, which gives no colour and consequently gives none of its character. Monreale has two gates in bronze, very rich 1187, A.D., but inferior in workmanship to that of Ravello, (also small doors at Palazzo Reale, simple but excellently cast.) The cloisters have many richly worked columns whose caps and dimensions are Norman, whose arches are pointed, and whose archivolt inlay ornament is Arabic. This style of stone inlay, brown and black, is very common at the period here, and is found in almost all old buildings, it might be still used, as in the Tudor, &c. The Dominican cloisters are not much: the Martorana almost destroyed, old tower very picturesque; the oldest houses are Romanesque, there is also a good deal of Gothic. The streets are a sort of Spanish



CLOISTERS, MONREALE SICILY. CIRCA 1187.

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 15, LUDGATE, QUEEN'S ST. W.C.

From 'Architectural Art in Italy & Spain'



Italian, picturesque, but too fanciful. Cinque Cento does not flourish, though in the Church of San Francesco there are a few rich archways. The library at Monreale has some volumes of Baron Taylor's work on France, which is the finest illustrated work I ever saw, and most useful to an architect. The Arabian remains are very interesting, the iron balconies, I should think, might be framed in iron and covered with wood or tiles, they are common here. Returned to Naples, (I like the little fountains at Pompeii, with steps for *cascatelle*. Pozzuoli, not much; went to Capua, bullied about passport and had to return, lost a day, a lot of money and my temper, returned again to Capua, a very interesting town, a good deal of curious Cinque Cento and Gothic work; Cathedral, nothing, except tower. Outside of gate to railway—"non c'è male;"—took a cab to Fondi, got jolted to bits, very wretched cigars, dull weather, got frightened at Fondi, it being full of desperate looking ruffians, also on the frontier, (mem.), close to Terracina, the gory den of the rabid brigand; felt uneasy, and still more so when the innkeeperess pulled my beard and was complimentary. N.B.—This woman had but one eye. Terracina, very beautiful, grand, jagged and rich coloured rocks with the sea beating against them. Velletri, very beautifully situated, some good palaces, Cathedral, nothing, one or two fine Gothic towers. Albano, Gensano, Laricia, all very beautifully situated on the summits of high hills, overlooking the Pontine marshes, the sea, and the distant mountains. From Rome to Ronciglione, from thence to Caprarola—not much of it. Pentagon form, bad, centre circular court with two ranges of arcades, fine; curious place beneath, like crypt, with centre column; circular staircase very effective but not suited to style of architecture, columns being all stilted to suit height, balustrade up it very bad, rooms not much of it, some of the ornaments pretty good, back view of building best, gardens have beautiful views, Casino stupid, some pretty good houses in the village. To Viterbo, a very fine clean little town, the neighbourhood of the Cathedral very interesting, a church porch with rustic wall very excellent indeed. Sebastian del Piombo's paintings did not affect me; some good tombs in San Francesco, went to the Etruscan tombs near Castel d'Asso; there are here the most extraordinary valleys I ever saw, and most beautiful, they

are like graves cut out and beautifully wooded, and the little rocks, each side sculptured like the eastern tombs on the face, with graves beneath which are now sheep pens; in one we found some empty stone tombs and a very good stone statue reclining with its hand on its head, apparently in death; the Castle itself, not much, returned and went to Orvieto, a very interesting town. Luca Signorelli's frescoes are splendid, imaginative and finely drawn. The Cathedral is of Italian-Gothic of an ugly form, in which the triangle predominates, the mosaics continued up are lost, the sculptures on face good but also much lost; there is a large circular window in square as at Siena, the outside is rich but in very bad taste, the nave is very massive and effective, large round single columns with short caps supporting round arches, with one row of round-headed windows above; these columns have at various points brackets projecting which are not obtrusive; the use of open galleries in a blank wall is very good, taking away its bare effect. N.B.—The whole upper part of façade signifies nothing, having no connexion with the interior. The Governor's Palace is a very fine specimen of Romanesque, rich, round-headed, three lighted windows with label head running continuously round: the bands are about one-eighth of aperture. In cathedral, round columns with octagonal abaci, look very well, also in painted windows brown and yellow paintings like Raphael's at Vatican, would be good—it is yellow here alone. Went to Montefiascone, drank no wine, slept at Chiusi, the birthplace of M. Angelo, and arrived next evening at Siena; not so much struck as before with the town, but still admire the cathedral exceedingly, especially the interior which is glorious. The principal features of the exterior are the three entrance doorways, richly moulded and deeply recessed, with a centre column moulding of deep cut foliage; the interior is very striking, and although over ornamented, solemn and religious; a side of the nave would, I think, form a good foundation for the front of a public building. The Cinque Cento work here though beautifully cut, seems to me thin and ineffective; the staircase to pulpit is very beautiful; the pavement by Beccafumi &c., wonderful—an etching in marble—the roof is blue with stars and badly designed ribs, painted, the colour is carried off by pilasters, and joins thus the span-

drills of principal arches to it ; the Sacristy is very beautiful, the ceiling being very harmoniously coloured ; the frescoes are more remarkable for costume than imagination. The entrance doorways though so good are too minutely moulded.

N.B. Large round arches are spoilt by the old Romanesque filling in of flat headed doorway and cornice. The Baptistery is very good, with an old painted ceiling, and not a bad font. The other churches of Siena not much, St. Domenic, large simple tie of 75 feet span, according to Murray, and one large pointed arch ; St. Francesco also a simple tie of about same dimensions.

The palaces here are very grand, the Piccolomini is best, then the Spanocchi (cornice here bad), there are many others very remarkable, general character massive, almost prison like, the Buonsignori and the Public Palace fine specimens of heavy Gothic ; house next the Aquila Nera, very finely proportioned Gothic, capable of being turned into round headed design ; Casino dei Nobili well proportioned, a mixture of Italian and Gothic, very good models for arched openings. Interior of Town Hall and Spanocchi have some old ceilings supported on richly worked wood brackets, (always look well). The Academy, a very good collection of Beccafumi's drawings for pavement, two fine portraits, Charles V. by Holbein, and old man, Flemish or German, (two worthy any museum). The Piccolomini Palace is very well proportioned and seems more adapted for domestic architecture than the Florentine ones. The high altar in cathedral by B. Peruzzi, is richly moulded, and strengthens the supposition of the staircase to pulpit being his also. The small terra cotta building outside the Florentine gate, nearly a mile, is an elegant specimen of terra cotta, and is also picturesque. N.B. Peruzzi's note book at the Academy is full of well sketched pen and ink figures. Sangallo has figures and architecture.

PISA.—I now regret not having done more of Siena, and have come to the conclusion that with St. Mark's it stands in the first rank of Italian Cathedrals, more especially or rather altogether, as an interior ; I think a fine work illustrative of these two churches might be produced. (N.B.—A rainbow arch with deep blue groining and gold stars would I think be very effective.) These stars are affixed and of wood or metal. After coming from Siena.

I was ill satisfied with Pisa Cathedral, and allowing for the unpleasant coldness of colour one perceives also that the bad proportions of the latter are a great fault. Imprimis, the arches of nave are too small, look close and little, the single columns as supports not good, (being *à la Roman*). At Orvieto they are not so bad, being of mere Norman and undiminished character—but a pier is better than either—then the archivolts are not moulded, and look flat and mean; it is remarkable that the arch being the principal feature of this church is so little generally ornamented, in all these respects Siena is very good. Secondly: the second row of arched openings is too close to the head of first great ones, and wants a frieze or something broad to start from, in place of a meagre string course. The third row of windows is too high and too small, and again wants mouldings round arches, the square centre also of dome is very ineffective; whilst Siena, which is hexagonal and then a dodecagon above, is very fine. The flat panelled roof here is also not good, it wants groining like Siena which has Cinque Cento ribs and ornament *à la Perugino*, with blue fillings in and gold stars. Siena Cathedral is about 94 feet wide externally. I am much less satisfied with Pisa Cathedral this time, it is so deficient in depth of mouldings and for its size looks so cut up and little. The Campanile is however very imposing and peculiar. The Campo Santo is much overrated, bad Gothic and a bad form, the lights excellent, but supports bad.

It will be necessary to keep the character of the new style entirely separate from Gothic, the one being massive, the other light. The round arch is the key, and the character of this should pervade the whole style, which character is simple, calm, perfect and continuous. I do not know how anything to supply the place of a Gothic niche could be got, or a foliated window, or a crocketed gable—nothing of this could well be done—but again we should have the advantage of rustics, of cornices and of archivolts, which Gothic wants. I think it would be impossible without detriment to the style to introduce such pretty features, and better to combine the rudiments of a style which grounded on the construction of materials in use, shall be sufficiently ornamented to produce works of art, without requiring that inexcusable expense which I think Gothic

for domestic purposes as well as ecclesiastical, demands. Been to Leghorn, nothing remarkable except a clean bed, a quack in a carriage with a livery servant very fine, and a monster organ dragged about by a horse; there is a daredevil, hustling character about the place I don't like, a mixture of Liverpool and Paris; trade and swaggering, business and debauchery. Pisa Baptistery looks very stumpy, would make good arrangement for top of a round tower like the leaning. The dome of the Cathedral is not square, but oblong, and forms a canted off oval above—very ugly—the choir, which is coloured, looks very well though in disgusting taste, barring the apsis with paintings in panels with pilasters between. There are one or two points which remind one of Venetian Cinque Cento, viz., the round inlays of porphyry, the use of panelling, and the series of arcades or loggias; the space between columns of nave is 12 ft. 6 inches; this is a width which means nothing, either I think a building should be grand and large in its apertures, or else like Gothic cut up and rendered admirable by variety of effect, and the excellence of several intricate points of view. Pisa has a paved gallery above nave arches, which would do well for modern church uses, but it is too high for convenience.

FLORENCE.—The Tribune of Florence—dark crimson damask, watered, not very bright. The die is coloured and ornamented with foliage, &c.; the cornice is black, and frieze also, with gold ornament. The predominant colour of second compartment, which has no paintings, but a window in each of the hexagons, is ultramarine blue ornament, with running foliage (upwards) of pearl shells filled up with gold leaves, &c. The dome is Genoa velvet, crimson, dark and not obtrusive, closely studded with pearl shells with blue ribs at points of intersection, decreasing upwards and ornamented with gold, blue, and red figures, foliage and jewels in compartments; the paintings look uncommonly well, the statues stand out beautifully from the dark colours.

LUCCA.—For stained glass in churches bright colours are to be avoided, dark and rich tints also a good deal cut up are the best. The three arches of front of cathedral are very fine and effective, by means of the loggia beneath them. The walls internally are not well arranged, the

lower part being too massive for triforium above, the lower being plain round arch, and the upper ones Gothic. The piers are very fair, the principal merit being in the pentagon moulding, which carried up walls above round arch, carries off the flat pilaster very neatly on them; the roof of the Cathedral is, with exception of nave, white with broad bands; this is very bad to the eye, and I am sure that dark and rich tints are always preferable, except for drawing-rooms and other specialities. N.B.—When the walls are of a dark tint, grey or red, they do not require much colour to carry off colour of ceiling; care should be taken not to make too great a contrast in colour between walls and ceiling, they should somewhat assimilate, and besides being better, require, as before observed, less work to carry them off. The Town Hall is Cinque Cento and not bad; the churches are Romanesque and very good; the carving, particularly of large ovolo mouldings, is generally very good, being deep richly cut foliage, birds and figures, &c. The walks on walls of Lucca are very beautiful.

Ferrara lies on the bosom of the earth like a dead body in a human being's arms, there is no life in it; it is beautiful, but its beauty is that of death.

FORTIFICATIONS.—It seems to me that the old system of walling towns, which was useful before the invention of artillery and when towns were not too large, was unfortunately adopted to serve against cannon and for large cities. I do not think any large town ought to be fortified at all, some of the most celebrated sieges, of Londonderry, Leyden, Saragossa, Badajos and others, are horrible examples of a faulty system. The population of a town suffer and cause suffering, double and treble the quantity of food is required, the success of the besiegers is followed by the worst of crimes, and the injury done to property is incalculable. Instead of towns I should fancy *territories* ought to be rendered impregnable, or strongholds taking the advantage of rivers, woods and hills, such as nature provides and at a sufficient distance from any town as to prevent injury from artillery; there should be no *raised* works within reach of the enemy's fire, at any rate not of masonry (generally), and all the impediment presented to the foe should be in sunk not raised defences; water, not stone, is I think the greatest hindrance in the present or in any future method

of warfare ; let us take a large unfortified city like London for instance, where walls to include the whole city would be fearfully expensive, nay almost impossible, since it is always increasing ; here a defended territory might be formed at comparatively small expense, forming a little land of refuge in itself ; many cities like Mantua may be said to be impregnable, but once blockaded they must cede in time for want of food, whereas in the case of a vallated territory, there is always produce for the inhabitants, and a careful survey of the neighbouring country, would I expect admit a line of sunk defences, formed artificially with the aid of rivers, fens and hills, as to render it very strong without any impediment to the usual traffic ; the roads being carried over it, and easily made, when required, impassable. Of course this territory once taken, the town must succumb (if wise), but this is better than exposing the inhabitants to the horrors of an actual siege ; I said the town must succumb when the territory was taken, but this I think doubtful, for I believe with desperate men the streets are more terrible for an enemy to attack than the outside of walls ; but this fortified territory, if it can so be called, is not meant to be the resource of a nation against invasion, it is only to render the towns more difficult to be taken, and spare them the miseries of a bombardment, the firing, the sacking and destroying, which are the concomitants of a siege.

The road from Lucca to Genoa is very beautiful, the Carrara mountains being seen at intervals almost all the way. At Pietrasanta there is a very beautiful Cinque Cento pulpit with a winding newel staircase, the stairs are bracketed out, the risers are worked with foliage, and the newel itself is beautifully carved with vine leaves, boys, &c. ; it is a very picturesque and rich affair, it is at the Duomo. Genoa is a beautifully situated city and *looks* a city of palaces from afar, within however the streets are narrow and the houses most uninteresting for an architect ; some of the palaces are fine as exteriors and have at any rate a very rich palatial effect. The Palazzo Brignoli Sale has the finest portrait by Vandyke I have yet seen, the face is a stupid one, but the painting is most remarkable. A portrait by Rubens, beautiful ; there are many fine

portraits here, the gallery is a rich one. A Cleopatra, by Guercino, remarkable for the dark puce purple colour of bed curtains, the bed is white, and the background some dark colour; it is a fine painting. There are many other fine galleries here I have not yet seen; the Cathedral is very good, the side door being a very fine specimen of round arch, the others in front are pointed and excellent, and the interior is not bad, but loses much by modern improvements and additions, and the presence of a large whitewashed ceiling. The Chapel of St. John is sumptuous, but in bad taste. The Annunziata is a mass of gold and painting, the columns are very fine, and the arch springing between not bad; the other churches present little attraction, the palaces are painted very generally with a Doric and Ionic or Corinthian in two stages above a very good circular headed rustic ground floor. The windows being pedimented and the top frieze often large like at Venice, with a good cornice. Genoa is full of small Cinque Cento doorways of rather good design, we have drawn a specimen or two. The interior of the Balbi palace is remarkably rich in paintings, one room about 20 ft. square, which serves as a sitting room, is very beautiful, it has one large gold cornice with ornament tinted brown and a vaulted roof, the frieze is large and painted with richly coloured designs of figures, centaurs and women, dark and rich, in the Venetian style; in place of an architrave there is a large ovolo moulding, also gold; the walls are of bright red or rather dragon's blood; the pictures have plain gold frames (I think they are better thus than carved); the doors have a golden canopy, from which hang dark red velvet hangings, plainly hemmed with a border of the darkest stuff (red), there is a die all round whose general tint is light brown, and a gold cyma moulding runs round it and doors into red wall; there are two windows, but the curtains are not of good colour. It is remarkable that this room, though seen in the heat of summer, did not look hot, its faults were in a flimsily painted groined roof with allegorical figures, for which I would substitute either darker tints and geometric work, or what is better, a flat deeply panelled dark oak or walnut ceiling touched in with colour and gold, a bad colour for curtains, a die too light in colour and badly ornamented with scroll foliage, and furniture of too fantastic and gaudy a character;

the furniture of such a room should be rather plain, but rich in colour and to correspond with the pervading character of the room, which is stately and sumptuous. As before at the Tribune, Florence, the paintings on the red ground tell very well indeed, though this one may be a thought too bright; in designing a large building for domestic purposes, the palaces of Genoa, though bad in detail, may be usefully studied, their effect is splendid, and the entrance court with grand staircase, so common among them, has a noble effect. The doors of Cathedral are moulded on the face (on wall plane) and moulded in recess also; the effect is good. At the Balbi are many very fine paintings, the Madonna and Child with kneeling monks, by Titian, the Madonna's drapery, vermilion and blue, the monks black, the figure to left white and puce. N.B.—Guercino uses this rich red puce constantly; it is a fine colour with others, but I do not like it predominant. Caravaggio's Conversion of St. Paul is the best work of his I have ever seen. It is very carefully and hardly worked and bears all the impress of Maclise; it is an extraordinary painting but I do not like the hard light and shade; the Venetian school is the thing. Rubens seems to me coarse by the side of Titian. I except some things however, for there is a small portrait here by Rubens, perfectly wonderful. The Palazzo Durazzo has a very beautiful staircase, oblong in form and oval at angles; being apportioned off from the court however renders it objectionable, as you must know where it is to find it. N.B.—This is inadmissible in a palace. The pier too, beneath, which I do not suppose to be a necessary construction, destroys much of its effect, occupying as it does the very point from whence it is best seen. The iron or bronze balustrade too is very bad, neither material or design please me; the rustics look very well, though I scarcely think them fitted for internal purposes; this staircase is a very good model and might be made much better than as it exists. The Doria Tursi is the finest palace by far in Genoa, the arcades at each angle form an important part in its effect; the pilasters might, I should think, be more projecting and more telling, they are almost flush with wall, there are windows in plinth where Rubens has shown rustics; the projections of rustics &c. is very great and give good shade. The broad bands of window

sills at Genoa are very effective ; the cornice looks stumpy and the mezzanine windows are too compressed, they want room. The Palazzo Reale has neither paintings or architecture to recommend it, and is furnished in the worst taste, paintings let into walls, as here, are decidedly bad.

Went to Marseilles ; dull town for architects. Went to Arles and Nismes ; both very interesting towns, more especially the first. The portal of Church in Place des Hommes, or Hotel de Ville, very rich and handsome. It is a sort of Romanesque ; the arch, however, is slightly pointed. The cloisters of this church, too, are very beautiful and picturesque. In Baron Taylor's work are drawings of many of the same description. The Theatre and Amphitheatre are very beautiful as ruins, and the view from the latter splendid.

The Roman Cemetery out of the town is the most curious Roman remain I have seen in my travels ; the Roman tombs all more or less ruined, rotting away, the old ruined Gothic abbey, which rises from among them, and the railway station close by, with all the romance and power which attaches to it.

Three distinct eras are thus placed side by side ; the first well represented by the oblivion of names and titles on the tomb, decaying and yet noble ; the second by the despoiled remains of the House of God, still in its ruin pointing to the skies ; and thirdly, the present time exhibited in the flourishing and solid railway works, commerce, engines, and all the paraphernalia of what is called our iron age ; but to me more noble, more poetical, more wonderful, more satisfactory and more holy, than the waste, magnificence and savage heroism, or ignorant superstition and intolerant prejudices of the past mediæval ages.

The women of Arles are celebrated, and not without reason, for their beauty. We left Arles and went to Beaucaille by Tarascon, and past the Rhone on the magnificent suspension iron wire bridge, the suspenders of which are drawn inwards. I should think this bad. There are some fine works of engineering here. We then went to Nismes. The antiquities here are excellently preserved—better than Arles—but the town has not so many “interesting” ancient *bits*.

Did not see Pont du Gard—too far; saw Delaroche's Cromwell, a very beautifully painted picture, and the expression wonderful. N.B.—He carefully copies stuffs; the jerkin is beautiful buff. Sigalon's Locusta is another first-rate thing. A prince of Nero's goes for poison to the sorceress; he doubts its efficacy and kills a slave to be sure of its effect. This is a work of the highest worth. The painter died young, aged forty-two. There are some other very good things in the gallery.

The gardens (public) are very well laid out, and the view from the Tour Magne magnificent. Heard the wind in the fir-trees—sweet music. Returned to Marseilles. There is a tunnel four miles long on the road, with no opening. Some of the works are remarkable; especially a wall against earth, and a viaduct—very strong. Returned to Marseilles; dusty place, and full of tame monkeys. Both this place and Leghorn are good spots for a romance. There is nothing at Marseilles worth noticing. My feelings, and the feelings of most men as regards the French Revolution, were at this time fulfilled by a desperate and bloody struggle of four days, the result of promises which were incapable of fulfilment.

On the 1st of July we left for Spain. We started in the Elbe for Barcelona. After circumventing the Chateau d'If we got clear off for Spain. The voyage was a very bad one: the decks were washed and the cabins full of water: we got in twelve hours after time, and then had to spend the night on board in harbour, as the surgeon wasn't to be found. At 11 next morning we entered Barcelona. The first view of Spanish ground did not enchant me: the town is very thriving and bustling, and full of remarkable bits of Gothic.

The Deputation, once the palace of the Kings of Aragon, and the Cathedral, are the two most complete things in the town. The Palace has a beautiful court-yard and staircase, and is very picturesque. The Cathedral is magnificent; the most solemn and effective building perhaps I ever saw. The Gothic, though rather fantastic, is excellent, and though unfinished the interior is very fine. The plan, too, is very remarkable; the cloisters forming an important component part of it, and having two fountains. The chapels round it are filled with some very remarkable old paintings, laid in

their original Gothic framework, richly worked and gilded. The iron gates of some of these chapels are beautifully worked, and there is throughout an exuberance of sculpture and fancy which astonishes one. In the Church also the iron work is very rich; the Norman doorway to front of cloisters excellent. The bosses of ceiling of nave are worked round with painted black foliage, carried off on the plain grey stone work (very good). The pulpit and stalls are mixed Gothic and Renaissance: the sculpture is wonderful: rich, fanciful and bold. The light of the Cathedral is very dim, the windows few, and the effects wonderful. Beneath the organ and in another church is suspended a Saracen's head, which rolls its eyes, &c., when music is going on. The organ, loaded with work and full of figures, heads and festoons, is placed over a dark receding archway, and forms a beautiful picture. The fonts are numerous and curious: the heads are usually worthy of the best periods of art, forcible and expressive; and, indeed, I have never yet seen a church so awful, so picturesque, and so artistic. The other churches are not much of it, though good.

The Rambla is a fine walk, but the new buildings are in a bad style, and badly carried out.

N.B. All string courses at angles may be carved in various forms to advantage. Arms in place of projecting from wall, as in old palaces, Florence, may be cut out of the wall on splay, and also niches may well be introduced, as at Arles, forming picturesque angle pieces.

N.B. My judgment of the Cathedral is formed from evening effects: in itself, perhaps, it does not deserve so much praise, though undoubtedly very good.

The ceilings at Barcelona, and generally as yet (to Saragossa), are formed by wooden joists and brick arches between.

There are a good many Gothic bits at Barcelona, very fanciful and not bad. The road from hence to Saragossa is of the dreariest and worst description. Saragossa is a queer old dirty Italian-like town on the Ebro, with a fine bridge and a leaning tower, not bad: it is Gothic, but of a curious Arabic character: it appears to be straight below for about one-fourth, then to lean, and then the cupola turns back at an angle, making it a very unequal affair.

The Church of La Seu has a fine Gothic dome, and the bosses are like large spreading fans of gold ; as at Barcelona : it is very dark and solemn. This dome is octagon, and is better explained by the sketch. The middle part of the dome is Cinque Cento, the ribs springing from twisted columns, with pilasters, including niches and statues between them. Each intersecting groin has a boss, I believe, of gilded wood spreading out like a large fan, very thin and not over good. The carvings are all formed by parabolic curves, which I think not so good as angular work. The windows at C have three lights, cusps, and an ornamental band round them. The original plan is oblong, and the angles are coved as at A (also at Barcelona) to form octagon. The screen of wood behind altar is very richly carved, and of a flamboyant Gothic character.

The characteristic of this and the others I have seen is an enormous quantity of sculpture, and a large rich foliage worked ovolo moulding enclosing the whole, consisting of outcut niches and tabernacle work. The light in this Church, as in all others, comes from very few and small windows, the principal portion being dark. The general character of Gothic in this church is of a late and transition date. The Italian work is of the most rich, fantastic and what may be termed bad style.

St. Maria del Pilar is nothing externally and interiorally, although very massive and effective, of the worst rambling, grotesque, Italian or Louis Quatorze ; notwithstanding this there are few churches in Italy of this style so fine. The solemn effect produced by a few windows is again remarkable. The Gothic screen behind tabernacle very rich and remarkable, and the centre dome, which, having no light from above, being very high and removed from the side windows, leads the imagination into obscure heights above. The effect is very fine and uncommon. The other churches of the town, though of a most grotesque and fantastic character in parts, appear to possess no other merit.

The most remarkable features of Saragossa are the courtyards of the principal houses and the general street architecture. Of the former there are specimens of all styles ; the latter is of the Ferrara character, commencing with a fine bracketed, sometimes double, wooden cornice, very projecting, beneath this is a range of double arched window

work, with a die; the rest of the building is very plain, mere brick, no stone dressings or rustics, with a large single arched doorway leading into a court, often of the most romantic and grotesque description. One of the best is an Arabian Gothic, now a carpenter's yard, the other Zaporta is a diligence office and iron foundry, in the Renaissance style and wonderfully fantastic.

The Town Hall is very simple and massive outside and well composed: the interior forms a fine Gothic hall, with two rows of columns (Ionic) supporting a fine Gothic groined roof. There is very often a well in the centre of the old palace courts. These courts consist almost always of an arcade, or colonnade rather, and a series of arches above with small columns, topped by one of the old richly worked wooden cornices.

N. B. Although the dampness of English atmosphere would not permit wood, yet stone might be used in the same way. The principle seems to be for the ceiling joists to project and rest upon wooden brackets, which are finished off on wall by a small wooden moulding. The soffits and interspaces are deeply cut, and have often worked pendants. The town itself is surrounded by some pretty fair vegetation, but which stretches away beyond into the most arid barrenness. Dust flies like a fog about. The streets are narrow and roughly laid with large round stones; the houses are old and dirty; negligence and dilapidation are around you. Palaces are workshops. Altogether, though a picturesque town, it is a frightful place for living in, and seems like a ruined Babylonian desert. One really quite expects to see crocodiles in the Ebro.

The staircases are remarkable for the dome work of wood which covers them, formed of complex panelling and filled in with foliage, &c. Some are of Arabic pattern, and filled in with painted Cinque Cento ornament. This does very well (not so deeply panelled). A common ornament on brick walls is to leave out, half brick deep, patterns more or less complicated. The effect is pretty good if closely worked, but it is only fit for the commonest blank walls.

The church attached to the military hospital, now barracks, is very rich, and in a peculiar but not good style of architecture. The Hotel of the Deputation in Calle Cerso is very good Cinque Cento; has two square turrets at

angles, and two rows of arched windows. The Alfajaria is nothing outside; did not see interior. The leaning tower has a fine staircase, which is arched by brick corbeling. The view is very extensive and peculiar.

The general character of the road from here to Madrid is of a wild, arid, desolate character; vast plains, generally uncultivated, and often covered with wild thyme, which renders the air fragrant. There are few rivers, and between the long cleft-like valleys of the mountains instead of rushing water there runs a river-like line of olive trees. At Calatayud are some remarkable buildings, but the town itself is *most* singular, being built in, and on, and beneath a jagged mass of rock. High in the air you see a church or an old ruined Moorish castle, whilst in the face of the rock are cut cottages and houses; it is a ruinous-looking place.

Guadalaxara I saw nothing of, except a large curious palace close to the inn: I believe the palace of the Infanta. It is a mixture of Arabic and Italian architecture in terra cotta, and is very picturesque and theatrical. From here to Madrid we traversed one immense flat plain, with slight ascents now and then. It becomes more and more dry and desolate as you approach the city, and in the distance the mountains capped with snow (in the dog days).

Madrid lies rather low on the plain, and is not seen a great distance off. This is only from the Saragossa side. With this exception its situation on a large scale somewhat resembles that of Rome; but within there is no similitude. Here are nothing but broad and clean, 'tis true, but most uninteresting streets: no antiquities, no churches, no palaces; a fine walk the Prado, with many fountains of mediocre design and execution, but richly worked and effective.

The Liceo Theatre at Barcelona is very large in the auditory part, 2 ft. 9 in. between pit seats—rather more than enough; the seats slide (very agreeable), but should have a holdfast to prevent their coming out altogether, as one might fall. The boxes have no partitions throughout, only half divisions, and are in double rows on each tier, one set of seats a little raised above the other; there are no supports. On such a large scale as this I should prefer *some*, if only for the idea of strength. The ornament is

very poor, and the exterior bad. It has a café and restaurant attached.

CONTINUATION OF MADRID.—The old portion appears to contain nothing remarkable. Some Chiaguerresque doors in parts of town, very bad. Went by diligence to the Escorial. As a palace it is a very mediocre affair, immense and unornamented. The chapel, a Greek cross of the severest Palladian, is impressive and noble, but errs on the side of simplicity; the spandrels and dome being plain, flat masonry. The frescoes are very indifferent if not bad, and entirely unsuited to the building, being of the gayest and most confused description. The paintings by Navarrete the Dumb might be mistaken for Titian's; they are noble, fine works; usually two apostles on each canvass. There is but little to remark besides. The Royal Sepulchre is a cold, underground room full of shelves, on which lie coffins gilded and ornamented in the Louis Quatorze style: their effect is neither awful nor interesting. Some of the numerous courts are very fair, and the general effect of the palace—with its angles, centre cupola and entrance—not bad: the general system of construction is simple repose, *à la Greek*. There is nothing but the palace; and I was satisfied in three or four hours to have done with it.

The Toledo bridge is florid, large, rather picturesque, and in very bad taste. Having passed this, we arrive at once into the vast plain. Here, however, it is cultivated and continues so through Castile and La Mancha to the barrier of the Andalusian mountains. In La Mancha this vast table land takes its most remarkable form, stretching out in every direction, an immense flat prairie covered, when I saw it, with ripe grain. It glowed beneath the setting-sun like a land of burnished metal; in the distance rose low, dim, blue hills; no villages, no huts meet the eye; mankind would seem to have forsaken this desolate plain, did not the rich grain, undivided by walls or hedges, convince you to the contrary. Water here is a treasure. It is here we find Don Quixote's wind mills, and they do not look unlike monsters standing alone in retired and distant parts of the solitude. The sun in summer scorches this country, which in winter is covered with deep snow. The inhabitants of this inhospitable land are hard-working,

honest and contented, so I am told. Tembleque—about half way?—has a picturesque square, and a large church with a Gothic doorway.

Of the few other towns we passed, I remarked nothing but huts cut in the rock and earth—poverty deformity and bareness. The inns on the road very dear, the food being all the worst of its kind. We stopped once at a *venta*, or large roadside hedge *khan*: here are no windows; two large doors in the centre purify it by a thorough draught. One end of the place is given up to horses, mules, asses, carts, dogs and hens; the other half to human beings; and the roof to swallows and martins, and the birds of the air in general. This is true hospitality: here are no doors, groups are standing over a fire at one end cooking some mess, others are hard at work dining, others stretched on their plaids are sleeping and snoring aloud; in fact, everything cut and dried for an artist.

As we approached Andalusia the air was thickened with a dusty fog. Pillars of twisted dust rose eddying on the road, and stood like columns high in the air. The wind that blew was hot and fevered; it burnt the cheek, and seemed to stifle with its heat. We soon passed the gorge at Jaen, and arrived—after three days and two nights fatiguing travel—at beautiful Granada, whose plain, though rich and fresh in comparison with the rest of the country, is not remarkably so. Certainly none but a Moor would think it Paradise; and it is surrounded on all sides by brown, tawny, treeless, scorched mountains, the highest of which is capped with eternal snow.

N.B.—I offered a boy some coppers for taking me to a cigar shop some distance; he told me he didn't want my money, and got quite sulky—very foolish. Waiter refused five francs at Saragossa, saying it was not usual—very honest.

The Alhambra struck me with delight. This building more nearly comes up to a fairy-built palace than anything I have ever seen. There were the fountains and the gold fish and silver fish, the blue bright sky, the fresh breeze, the myrtle hedges, and the court itself. This is not barbaric work, but the invention of refined and delicate taste and the highest artistic skill. One may well be excused here for a little enthusiasm: it is so beautiful, so

novel, and so cool,—no slight pleasure in a hot, torrid mid-day. The beauty of this summer palace consists not only in its rich ornament, profuse and varied, but in its admirable adaptation for its purpose, its situation, and that mixture of art and nature which the ancient Romans, as far as one can judge from Pompeii, had no idea of. In Pompeii we see no gardens, and miserable cockney little fountains; the paintings are coarse, often disgusting; and the ornament, though graceful at times, generally thin and straggling. Here, on the contrary, are delicious gardens and the most cooling fountains, and the ornament is always good, generally beautiful, and sometimes of such delicacy, compactness and grace, that Raphael in his best efforts falls far short of it. The complicity of its mathematical forms delights the eye, and gives that exquisite pleasure in the perception of plan in apparent confusion, harmony in apparent discord, which the most difficult concerted pieces of music afford. The general work is in stucco and wood, and all the ornament contrary to Gothic rule seems applied. The stucco work is on brick walls, and about $1\frac{1}{2}$ in. thick in all; it is fastened with nails usually; the plaster has about an inch, and the ornament is thus about $\frac{1}{2}$ in. deep, sometimes more. They were not particular about its face being perfectly flat; sometimes bosses of flowers and geometric figures stud it; but this not often, and they are never very projecting. This was painted in the cuttings, the pattern standing out in white or gold relief; the plaster itself is hard and close in texture, falls to the ground without breaking, and takes a polish like marble. What are its ingredients? The honeycomb work is of plaster *generally*; the ceilings in this style are certainly the most beautiful and extraordinary works of art I ever saw. Large caves or hollows are sometimes left in these domes, rendering it still more strange. How this great weight is supported appears a mystery, no Gothic vaulting is so wonderful as this; it looks like a beautifully worked and coloured stalactite grotto.

You enter first the Court of Myrtles, and nothing can be more surprising and delightful than the change from utter blankness outside to such beauty within, it is like a fair soul in a plain man. The principal features of this court are *colonnades*, the rich dark ceiling of upper colonnade with

dark geometrical figures containing gold ornament, the vestibule to Hall of Ambassadors and the Hall itself. The vestibule is one of the most perfect parts for colour and has a beautiful and complex wood ceiling, oval at ends, semi-circular across. The Hall itself is a plain square room with a honeycomb cornice and a domed wood roof, the hall being lighted from three sides by six lights each side; the walls are covered with effective and most delicate stucco work. The intricacy of the mosaic die here is admirable; the roof has no light, and is very dark, with large circles and diamonds of white silver-looking stars; I believe the only thing is white paint, obscurity investing it with richness. The Court of Lions is very beautiful, light, not weak, and in good taste; the projecting rooms into the court (or porches) are square on plan, honeycombed out to receive dark wood circular domes. The Hall of the two Sisters, and Queen's Room, beyond, and the Hall of the Abencerrages opposite, are very beautiful, and the angular figure honeycombed out from square, remarkable and beautiful; these are two of the finest of the honeycomb roofs, being wonderful, *stunning* in fact, with large hollows running up into them, presenting a fine specimen of science, manual skill and geometric thought.

N.B.—A series of steps in garden, about 6 feet wide, with platform and fountain every ten or twelve feet, balustrade each side and water running down handrail, with trees closely planted each side, has a very good effect, as at the Generalif, Granada.

Doors and windows when external are generally very plain, mouldings throughout are very flat, cornices are used externally and are of Byzantine character. The walls of houses are plain, or worked a little in stucco with a loggia under cornice, the rest being pierced with small plain arched openings. In adapting this style for shops, cafés, bazaars and theatres, for which it is particularly fitted, but in the last only as ornament, I think that the introduction of more colours than the primitive yellow, blue and red, would be better. In no style would harmony of colour better tell. I have seen here a new piece of work carefully painted as it used to be, and the effect is harsh and coarse, also figures, men, animals and bosses, and more variety of every kind might be used; for the Mahometan this was forbidden or

doubtless he would have done it. In Mr. Fuente's bath room at Madrid the walls were covered with red hangings and had red seats, this destroyed the Arabic work, which commenced with a honeycomb cornice. The Alhambra at present is almost devoid of colour; I think this an advantage and certainly do not consider colour a *sine quâ non*. In a station a refreshment room might be done in this style: here the writing should be English adapted to the style, and I would have the subject to be in praise of some noble Moor, of whom there were many, and in honour of those virtues, bravery, honesty and fidelity for which he was noted; paintings might also be introduced relative to his life, such men deserve to be known and honoured. The ornament and character of this style is arbitrary, and appears to have no very fixed rules; here is the rule of good taste, profuse ornament is by no means requisite, it may as in other styles be judiciously applied, and the architecture for modern use is capable of being based on Byzantine. Remember, columns are one of its greatest beauties with the super imposed arch; brackets may be varied, generally in all the mouldings and real *architectural* features there is too much sameness, this may be altered, never forgetting the character of the style, curves form its first principle, and I have some idea that the crescent may have some effect in this, since though never seen actually as an emblem, yet the arches, the mouldings and particularly the leaf foliage contain somewhat of its form. Moon and stars worked in geometric patterns for ceiling on dark wood, would, I should think, agree with character of style and tell well; there is a feeling of this in the roof of Ambassadors Hall in parts more remote from the eye, paper patterns might be used with effect; the outline of brackets is very bad and should be altered, also their being hollow or honeycombed between each side (in middle) I do not like. The curve which enters so largely into this style of ornament is never continuous, its characteristic is sudden breaks and twists, this applies also to the geometric figures and must never be lost sight of in designing; the talent of the artist appears to have been most exercised on these sudden and ingenious stops and turns; a great feature in every room is a double or so arched recess, this in a café might be square and in fact an adaptation of the projecting porches in Lions Court.

The cavetto, bead and fillet are the usual mouldings which are never very prominent, bosses are in constant use, the round arch, pointed and horse-shoe, or crescent, are used apparently at will, letters and foliage are a common ornament, but all the ornament is arbitrary, and may be applied at will. The projection of ornaments, &c., that is, their depth from wall, is usually coloured red, if on blue ground, and so on; the honeycomb cornice is sometimes flat in projection, thus the soffits of arches are generally filled in with complicated fret work or foliage; when very large, wide geometrical figures, including writing, foliage, shields, &c., are used. As a man when deprived of one sense becomes more acute in another, so the Moor deprived of painting and sculpture became more delicate and perceptive in his ornament, and applied to it all those feelings of grace and fancy, which among other races are diffused, over-expended in various studies. Architecture was the only art of the Moor, to him painting and sculpture did not exist—it was his only child and it became his delight and love—one can understand from the concentration of his powers how much more intense his feelings were, and it seems most natural and very touching, when on the walls, the building is spoken to as a human being. Some of the artist's own soul was infused into the lifeless mass, and he addresses it as a thing which delights in his care and is proud of its decoration.

As before remarked, profuse ornament is not necessary, there is a very good court-yard at Granada, which with an architrave to arch has a sculptured cap to spring from, and a boss in spandrils only; in these Arabian courts projecting arcades were usual; the balustrade I cannot quite make out, but think a fret of wood work most generally probable, the standards of second arcade are wood, with sometimes sculptured caps and always side brackets to support bressummer; there is a good deal of raised brickwork as well as stucco, like the cathedral La Seu, at Saragossa; a room like bath room would do well for cigar divan, vaulted roof with multiform openings in dome, which is supported by columns with arcade round, seats would be ranged between columns, ottomans, &c., and table in centre; sometimes in frets and mosaics the centres are filled in here and there with a bit of foliage, a scrap of writing, and a coat of arms, or shield,

rather flat arches are often used with keystones ; if plain, cut in with channels between ; if ornamented, with foliage, &c., the channel is broader and filled in with fret work, &c. Shells, fruits and flowers might be used more than is usual in this style, they *are* used but sparingly ; a door may be plain wood with nails of various forms, or more rich wood with iron in plate, with nails, the whole forming geometric figures on door ; a room may have beams showing worked-in soffit, and sides being supported by brackets, with or without columns, as in the Chapel, Alhambra ; the only thing like a cornice I have seen is in the court near chapel, it has a projecting eave, and is richly carved.

A room in a café, made like a bath (Moorish) would be very luxurious, it should be the meditating room of the smoking department, and its effect would be for night ; fountain or not at pleasure. I think there ought to be a rippling, which is conducive to thought ; the vaulted dark roof should be lighted, or pierced with numerous holes. As in the baths, this vaulted roof would be of course an artificial one, and between it and the real one lamps should be hung with softened lights so that their rays should illumine the opening and give a dim light to the room ; in fact, so as to gain something the effect of moonlight. Moorish architecture shows the advantage of the arch : flat openings would ruin it.

At last we got away from Granada, we were three nights on the road and found it very fatiguing. The road was very bad, we soon lost the Vega and entered a mountainous district : the moon shone brightly, the muleteers were silent, the only sound was the tinkling of the mules' bell and the clatter of their hoofs, at times a beautiful aromatic smell scented the air with wild thyme, wild geraniums and other sweet herbs. This now was the time for thought, it was past midnight, and I figured to myself the innocent sleep of my happy friends in my own country, and the yet busy merriment of the large city ; this last seemed to me something unreal. I could scarce persuade myself that people were dancing, singing and laughing, in all the excitement of a young man's London life, which at this hour is at its height ; there was a touch of disgust in the thought, all here was so solemn, so still, so holy, sleep or meditation alone become this hour, triviality should not exist now, for

we see above and around us an universe of worlds which inspires the mind with awe; now and then a shooting star catches the eye, and what may it be? a world destroyed, or one being created? the breeze blows freshly and coolly, the brain becomes active and fanciful, the soul tender and religious.

Never can one be more sincere or inclined to say than at this hour: Allah akbar. God is great—great indeed! and oh, how good; who can now contemplate the wondrous complication of worlds around, all order and precision, and not feel the wonderful power of the Creator. It is impossible for a mortal to comprehend the immensity of existence.

We arrived at Cordova without any adventure. At a small village where we stopped, I saw a poem dedicated to the Virgin: a small half sheet, price a halfpenny, with a rough woodcut, telling how a young man at Seville murdered his father, and his father begged God to let the Devil have him then and there; on which four large demons in the shape of fiery dragons laid hold of him, and would have taken him to hell; but they found they could not, because he was guarded by Maria Vergine and the Apostles, so they were obliged to leave without their prey. This miracle occurred in 1847!!! Whoever reads this over a certain number of times would receive 8,500 days of indulgence!

The Guadalquivir reflected the moon when we got to it, and the aspens shaded its banks; it is beautiful and broad. I was very fatigued though, and kept nodding upon my mule, and was soon delighted at seeing Cordova. There is an immense deal of corn land on this road, which at times has not a tree or hedge; a fog of dust renders the atmosphere choking, and the sun sets red and dim. It made me think of the desert, and our train looked like a caravan. At one time we had between twenty and thirty mules, and a nine or so of men. I would never recommend this mode of travelling.

CORDOVA.—The cathedral, or mesquita, is ruined by Spanish misrule. The Holy Chapel and Villa Viciosa alone are perfect; the general effect did not surprise me. It is vast, but so low as to lose its impressiveness. The capitals have no architectural merit, numberless as they

are, and the whole thing is rather heavy than light, the double arches adding to it. The Gothic here is not good, and the same may be said of the Classic additions; there are, however, many very picturesque points, and it is a very extraordinary architectural work. There is not much else in the town, which is poor and deserted; the bridge over the Guadalquivir is massive and noble, most of the arches are pointed. I do not think I like it; the round is better, for in perspective they cut up sharp and broken. The chapel of Villa Viciosa is very beautiful; it is of a bolder, higher character than the Alhambra, though just as ornamented; the mosaics are excellent, the light coming from above, beautiful and fitted for an artist's study, and the ceiling very fine. It is oblong on plan, and has double ribs, which are more beautiful and scientific than single ones; the inter-groining, or ribbing rather, being hollowed in and filled with honeycomb work of a more simple character than that of the Alhambra. The large arches at each side are double, being supported by two columns; they have large simple cusps, and are fine and effective. There is much more architecture here than at the Alhambra, the mouldings are more frequent and more defined; the ornament is heavy generally, but in parts, especially spandrels, flowing and graceful, without being *too* refined. The chapel opposite has also a splendid ceiling. In both these chapels the windows are just beneath and between the springing of the ribs, which are in both cases deep, like timbers for roofs, and covered with mosaic or painting. This Chapel del Zancarron is richly ornamented with mosaic, and has a very Byzantine character; the brackets have often animals, and lions' heads support pillars in the Villa Viciosa chapel. The roof of the holy of holies in this chapel is formed of a single slab of marble, and is a large shell with the curled commencement at door. All the Moorish ornament in Cordova is more Byzantine than the Alhambra; it is not so graceful generally, though more effective and deeply cut. The Gothic here is not good, but very picturesque, as is generally the case in Spain with all architecture not Herreresque. The heads in the Gothic work and figures are roughly worked, but very expressive, and have a very Albert Durer character. Many figures, with

costumes of period, are introduced. There is a sort of rustication very common in this Gothic: it consists of small squares sunk in diamonds, with spaces between. Divisions of this kind are also very common with flowers and bosses in centre; twisted torus mouldings are also very common to some way up columns, and then worked in, and losing themselves in the shaft, they spring from bases and not unfrequently have capitals; but I do not like this, as they become then a series of twisted columns. The doorway beneath the tower is Gothic, though of an Arabic character; the arch is Moorish. The Orange court is very handsome.

SEVILLE. — The cathedral is very massive and plain: the architecture in parts pretty good, but generally very poor; the immense columns are ribbed into stripes, their bases are low and unsubstantial, and the capitals bad, being almost too small to be seen; the mouldings of columns are often carried up beyond them into groining, and lose themselves there; very bad effect.

The vaulting of the choir is richly ribbed and worked, but not in very good taste. The general merit of this building is its size; parts only are worth not even study, but not attention. The great Cinque Cento or Plateresque chapel behind high altar is florid and bad, as this style usually is in Spain. When I say bad—not in design or execution had a painter done it—but as architecture. There is a great deal of fancy, invention and spirit, but it is all of a pictorial, fantastic nature, and has nothing of that neatness, proportion, beauty and carefulness which distinguishes the works of all celebrated architects. Some of the small doors of cathedral (exterior) are very good, but the great whitewashed entrance is vile.

The campanile belonging to this temple, known as the Giralda, is a fine and rich Moorish tower, very excellent as far as the Moor's work goes, but very bad in the Christian's addition: the misproportion between the rich and massive tower and the little cut up bastardly series of lanterns above it is striking; the whole affair may be unique, but is decidedly not beautiful: and still above all diminished campaniles of this kind, Bow Church to my mind stands pre-eminent.

The Lonja is not much outside, but the interior court is

massive and handsome, though not remarkable for originality; there is a skew arch in the Plaza S. Tomas, very remarkable. It is a work of the Moors.

The Casa O'Lea has a very beautiful Moorish room, the ornament being in the Alhambra style and more varied. The knockers on ancient Moorish door at cathedral are the same as at Cordova; they are very handsome. The filling in is foliage.

Of the Alcazar I have seen only the outside: it is just spoilt by being freshly painted for the Duke of Montpensier. Done in wretched taste, green and gold lumped about; the design, however, is pretty good. This is only, however, a part of it; there is a strong resemblance to parts of Venetian architecture; the side arcades are of the same form as those of the Byzantine palace on Grand Canal (drawn), and the windows between door and principal arch are ranged three in a row, exactly like some of the Gothic Byzantine windows at Venice.

The Casa del Ayuntamiento is of a rich, fanciful Cinque Cento; date on building, 1559; the principal ornaments—heads, figures and foliage—are at least three-quarter relief, and very bold and spirited. Many of the Raphaelesque ornaments on pilasters and columns are very beautiful; I like the figures projecting from cornice, like old gurgoyles; the niches and wreaths are also very good. Generally the houses are nothing outside, and the town is uninteresting.

Went to see Murillo's paintings. They are distinguished for sweetness and softness, both in expression and colouring. St. Francis embracing our Saviour on the Cross and Infant Christ seated on some saint's book succeed perfectly in rendering man's features affectionate and tender, which is unusual: they are the faces of lovers of the most tender description. The subjects are generally like these two, absurd: a saintly Monk or Priest distributing food to the poor has a splendid scabby beggar boy and old woman; but it is all good. The two figures, Prelate and Monk, are splendidly coloured, and of a more manly cast than the others. His Virgin is always sweet and innocent, but sometimes affected; his little boys, or cherubs, in one of the Conceptions, are beautiful; he was fond of placing children on white napkins, clouds, &c.: the general character of these paintings is their

scumbled, soft look ; they are to my taste over misty ; the backgrounds are of a bluish grey, or a rich yellow ochre tint, growing darker at edges ; the flesh tints are those of our own climate, and have nothing of southern darkness ; the shadows of flesh seem to me to be very green. The Virgin he usually paints in white gown and dark green mantle, standing on the moon (for Assumptions). Zurbaran is dark, forcible and hard ; he paints like a monk should. The guardian angel of Murillo is a young, beautiful girl, leading a little boy ; they are surrounded by clouds, and she points to a light which shines from heaven. His pink is generally very delicate, of the fairest rose hue, and shadowed with same.

In this museum is a rich choir, saved from some suppressed church, and in corridors some remarkable and very excellent wood ceilings, the generality of paintings are very amusing daubs, and of a very religious character. Some of the Patios or court-yards in the south, especially at Seville, are usually arcaded, with a fountain in centre, paintings and knickknackery around, and the most beautiful flowers and creeping plants scenting the air and winding round the columns ; here of an evening the family receive their friends, and the merry laugh of girlhood, the ting-tang of the guitar and the clack of castanet make it a favourable specimen of southern life ; the court is often during the day, shaded with a large canvas awning. There is a good ceiling at Museum, square panels with geometrical figures cut in, and moulded ribs. A small court-yard might be made to all country houses of the same description as those at Seville and meant for summer use. In the houses of the Elizabethan period this was not uncommon.

ALCALA : not much, old Moorish castle. CARMONA, tower like Giralda and very good, also some fine old sombre Moorish archways, town and castle situated on a hill or rock, with vast and grand view of great part of Andalusia, in the foreground great masses of wall-like rocks, and many remains of towers. There is a splendid bridge crosses the Guadalquivir, about six miles from Cordova. One of the finest I ever saw ; ECLEJA has a picturesque square and some remarkable towers. CORDOVA, before mentioned, nothing particular between here and Aranjuez. At Tembleque,

remarkable towers with angle pieces. Toledo seems a fine old place. At Seville, went up Giralda; architecture very bad, ascent by ramps, the view very fine, the sculpture at Town House most three-quarter relief, sometimes detached. In Spanish architecture, sculpture takes almost the lead. One admires the spiritedness and fancy of the sculpture more than the architecture. Herrera on other hand reformed it altogether, he seldom even ornaments the mouldings and his works are bald, through this he is the Sir Robert Smirke of Spain, but more massive; these remarks apply to Italian art. Gothic is often unworked enough, *vide* Seville. The roads in the South of Spain are hedged with aloes which grow seven or eight feet high, they look very southern. At Cordova are lots of palms. Got knocked to pieces, and the mail lost its way on the high road!!!

Arrived at Toledo. This city is finely situated on a rock which in some streets forms a rough pavement. This is indeed a noble old romantic town, full of strange and ancient buildings and wild legends. Imperial Toledo is cut out for an artist, for here is everything in the way of architecture and scenery, he can desire. The bridges are very fine, I should think 70 or 80 feet high. The Moorish remains here are frequent; principally gates and towers; there are two old synagogues. Sta. M. la Blanca most picturesque, and El Transito most finished. In this last, the plan, simple oblong, has angles canted off for roof, forming triangular soffit, think I like it; the tie beams here as in general cases, are double and rest on brackets, the roof common in this style, is simple but truncated, it looks very well. In neither of these churches is there much for study, they are more peculiar than good.

The cathedral is not much outside, having however a fair spire. The doors are indifferent, being a series of niches and figures, carried round an arch of little invention and coarse workmanship. The interior is strong looking and perhaps rather heavy, being quite the reverse of Seville, in having large well defined mouldings and pillars in place of wiry cuttings; it is not so large however, or so solemn as Seville, being more lighted, and the side naves are very low, but I do not dislike it, as the character is well kept up and has a Norman look. The architecture, which is either Flamboyant or of a strong and early character, is

never so good as to be worthy of study, it is effective as usual, but not characterised by beauty. The rich chapel of Alvara de la Luna has some good tombs, especially two in the centre, with niches round, recumbent figures on them, and kneeling ones at each angle. The Sala Capitulare deserves particular notice; the entrance to the room itself has some excellent Moorish work and richly carved wardrobes, Cinque Cento. The Sala has undoubtedly the finest Italian ceiling I have ever seen. It perhaps has too much gilding, it looks in perspective a mass of gold. The paintings round it are very fair, and at least well suited for architecture, being carefully worked and somewhat regularly grouped—this room, without being so really good as the one at Siena, is yet more effective perhaps, certainly more rich and palatial looking. The tombs here are numerous, but none very remarkable. The Cinque Cento in these and throughout, is straggling, rough and fantastic, very rich and spirited, but wanting in taste. The coro is very richly worked, and the figures of upper part excellent, as are the finial and knob figures on seats below, these are grotesque and remarkably clever, in a sort of bastard Gothic. The whole architecture of this choir is bad. The Gothic iron lectern is excellent, so are the Cinque Cento ones, which are of fair design and excellently worked figures. The railing of this and high altar is Cinque Cento but clumsy and coarse generally, with some good bits. The pulpits praised by Ford are squat and bad, whilst the ornament and figures are lanky and fly away; the cloisters are cheerful and well proportioned, and filled with trees.

N.B.—In building a house in England cold is the enemy to be kept out, remember this in quadrangular plans.

St. Juan de los Reyes though of bad Gothic externally and internally too, has some remarkable and excellent parts, it is very richly worked, and is finely situated. The cloisters are very beautiful, florid Gothic, with niches and statues against piers internally. The sculpture as usual is excellent. The Porta Cambron is picturesque looking and somewhat copied from Porta Visagra. The hospital de la Cruz, now Collegio Militar, has a wonderfully rich staircase and portal. It is in Spanish Cinque Cento, in which Gothic contests with the Revival and is worked into it. The whole of this building is most picturesque. There is

one fine room of each side an arch springing from angle piers, two stories high with angles projecting for balustrade, Cinque Cento; this would do well for a show room, it was a church. In this building as everywhere else, the broken backed arch is very bad, it ruins everything. The hospital de S. Juan, has a Cinque Cento tomb, pretty good, and a fine court-yard two arcades high, architecture fairish. S. Juan de los Reyes itself is externally bad, though finely situated. The interior is very rich and finely worked, the sculpture as usual excellent, but the architecture generally very bad, and the ornament often thin and straggling. The balustrade round it very handsome.

The cloisters are very elaborately worked and beautiful, architecture and all; the niches and figures against piers internally form its great effect.

N.B.—At the Hospital de la Cruz is a room, described generally before, the plan is square beneath and same recessed above, with piers springing from brackets at angles, supporting arches and finished with groining and dome; it is difficult to say whether Gothic or Cinque Cento predominate, it is very rich and effective.

The Alcazar is a large Bramante like building, grand and impressive, square with square angle towers. The architecture, Cinque Cento, is unornamented and rather bald, the projections being very slight, one side might be very good but is spoilt by broken backed arches as usual. The Moorish towers, of which there are many at Toledo, bear a striking resemblance to the Romanesque ones at Rome. Spanish Cinque Cento possesses more merit in its sculpture than its architecture, and holds a place between Elizabethan and the Cinque Cento of Italy, its arabesques are remarkable for their invention, fancy, grotesqueness and predominant use of figures, human and inhuman, birds, dragons, beasts, and nondescripts, all excellently worked out, fancy supersedes beauty, and often with effect: distorted pediments, an immense quantity of sculpture, bed-post columns and a great admixture of Gothic models characterise it, and form a whole which however it may please the eye and excite the imagination, is straggling, rough, unrefined, and offensive to an educated sense of beauty. It has not the neatness and compactness of Italian Cinque Cento, or the studied beauty of the Re-

vived Roman, and contesting with Gothic in its richness and effects falls far short of it in artistic merit.

The painted glass windows of the cathedral are very good, three large circles containing figures, form generally the ground work, and the mullions cut through them without injuring their effect. These circles are of 3 tints, broad centre band green or red, with 2 smaller yellow ones round. The most grotesque of old revival work may be applied in these. The darkest colours should be beneath, growing lighter and less massive as they go up. Artificial effects might be gained by blocking up some parts to render the rest more bright. There is a tomb of fanciful Gothic here, which has groups of small figures in four niches, and single figures in the last at each end; the effect is good. The piers of cathedral are very good, round in plan with large circular mouldings all round.

There is no way of knowing public opinion in Spain, as in other countries, at coffee-houses, theatres, &c. Generally the Spaniards appear to know and care little about their own political state, and much less of other countries. At Toledo, the people are grave, courteous and sturdy. Men walk with their wives and families, and the one coffee shop at night, instead of being the lounging place of dissipated idlers, is the tea garden and sorbet house of respectable and worthy people with their children. I should call the Spaniards an honourable and honest set. I never have had occasion to beat down, the price asked was the one meant. Many and tempting occasions have occurred for my being cheated, in fact when I would cheat myself, and I have invariably been told of it; nor has any one ever endeavoured to cheat in the way of asking high prices, as in Italy. They are courteous but not what we call polite, as in England. "Sir," as a mark of social politeness is not usual, or is sparingly used. They are fond of calling things by their proper names, *hombre, mulo, burro, nino, muchacho*.

Arrived at Madrid and went to the Gallery. Velasquez is all I expected and wished, strong in character, expression, vigour, and originality. His painting is generally of a sombre character, carefully yet boldly worked, put on without doubt, and never needlessly. Bright colours are used by him sparingly and tellingly in his way, and that is of

the first description. Who is superior? Titian is more heavy and rich; Vandyke, more soft and womanly; Rubens more bold and effective. He possesses the merits of all, the faults of none. This is to me a great manly painter, not seeking to entice by colours, he nevertheless is complete master of them; but his great charm to me is character; and I also admire and would imitate what to me seems a twilight effect, on which when bright colours *are* used they tell with double force. As Ford says, "he is the painter of life to the life," and not of imaginative subjects, this is a failing. Another point in which he surpasses all others is aerial perspective, the effects are magical. Though his subjects are dark they are not the darkness of the Caravaggio or Rembrandt school; as I said before, his subjects are in twilight, not strong light; his bright points are not white, nor his darkest tints intensely dark; this artist is to be studied. I observe that flesh shadows vary with various painters, and in the same painter also. Murillo's are generally, first tint, grey; second, brownish red; third or outer, a sort of reflected tint, he manages so as to get light red. Velasquez's shades are of a greyish brown, and are usually not deep. Guido bluish. I see in Spanish painting (glass at cathedral Toledo and Velasquez) the purple, rich violet and red, placed beside each other, the effect is very rich. This colour I have observed before in Guercino's Cleopatra, Genoa; and see of a redder brown cast, used singly in an Italian painting here. It is a splendid colour, as before observed. Murillo is very fond of working from yellow into bluish grey, through red-brown and purple. His children are most lovely, but his style does not suit me, it is generally too shaded off, as much as Raphael is too hard. Murillo is fond of shading his white with a little blue grey and much brown; for the expression of intense and affectionate love he is unequalled. It would be too great a task to analyse the fine paintings here. Titian is still the king of colour and painting, his "Bacchanals" are more than mortal; this is a picture that painters should study for ever. Titian the king and glory of art, the venerable and noble, the wonderful, the stately and poetical painter of stately, poetical, Venice.

N.B.—Velasquez's sketches of landscapes are also of the twilight, sunless cast, before observed.

Never forget Vandyke's Kiss of Judas ; where, where are the men of old ? The splendour, the majesty, the daring, the imagination of these demi-gods. Landseer is a Snyder counterpart of Velasquez, but he stands alone. Let Maclise die, and the whole of the *little* school, however excellent it is, and seek the force, the colour, the manliness, the life and poetry of the past ; but in vain. Before these men Raphael and Michael Angelo are forgotten, the senses are stronger than the intellect, and Schiller wins a way where Goethe might despair.

I think all portraits ought to have a definite action suited to their business, as in Velasquez's, actor, place seeker, and Alonzo Cano looking up from work on a bust. Rubens's portrait at Genoa, where the statesman has just risen from his chair, evidently looking at a person approaching to receive him. Vandyke's Musician who turns three-quarter round to beholder, and you see by the instrument in hand, and the attentive look of his eye, that he is tuning it. A good portrait of itself, is very impressive, as seen in Tintoretto, Titian, and the generality of them, but I think it better when besides being a portrait, it is also a *subject*, and combines the special character with the likeness.

On comparing Velasquez with Titian, Vandyke, &c., he certainly is grey and deficient in colour, and they are just models. Generally speaking this is a fault, to my taste, in him. In the Venetian school, flesh shadows are generally warm, sometimes reddish brown, as in Giorgione. The blue of Guido would kill the richness of Titian's Ariadne. Velasquez's skies are of a light marbled description ; the bright tints of figures tell well against them, and it agrees excellently with his grey, black and brown dresses ; all equally coloured objects, as the truncheon of a general, a pole, &c., against sky, should have varied background to throw it forward, *vide* truncheon of the prince riding.

Titian's Charles the V. is the most awful, romantic, splendid equestrian portrait I ever saw. It is the incarnation of some old legendary knight, coming out of a dark wood at sunset to ride his nocturnal career.

In Velasquez's Phillip IV., a bust, the shadows of face are brown, the high lights Naples yellow and white, greys are used for very light shadows, such as indents on fore-

head, &c., there are no hard defined lines, yet no scumbling, the effect is gained by small dabs of various colours laid on in their right places, and worked into each other very slightly; the hair joins forehead with light grey tints sometimes, but mostly light brownish-grey.

In Palma Vecchio and Giorgione, all colours are rich and deep; in the Venetian school generally, the flesh shades are of a brownish-red, a rich brown tint pervades the whole, eyes, hair, flesh, white drapery, green, all contain some little addition to the warm effect.

Titian outlines his female figures with red, and slightly shades off that side of flesh turned to light with same colour; the deeper shadows of women are a more defined brown, the bluish-greys are used sparingly. A whole leg or arm (woman) in shade, is of a light pearly-brown, with the wrinkles (if any) worked in red. Men are drawn in with a browner outline.

Fuentes showed me kaleidoscopes without colours, in which he placed small geometrical figures of angular shape, cut out of thick paste board and glued together; seen through the glass they form infinite and complex combinations, bearing a great resemblance to Arabian ornament. For tracing he has a large square of glass fixed into a framed desk, like a music desk, this renders tracing more easy and convenient; for fine work it is necessary, and paper may be the tracing medium; a large slate and a large black board are also useful in an office for pupils. A kaleidoscope with colours is also most useful for painted windows and the study of colours.

The road to Segovia from Madrid passes through a fine pine forest. Great masses of granite knob the ground, and out of them spring immense old top destroyed pines.

Segovia is a long, deserted, old town, with curious, massive houses, and a number of Norman doorways. The cathedral though large and tolerable interiorly deserves no especial notice, it is of late Gothic, very bald and bad. The general effect however from apsis end, is picturesque, being much broken up. There is one good bit of iron work in it which looks rich; there is a curious Renaissance house, opposite side entrance, near the Square, which has a picturesque *patio* with columns and brackets supporting arcade, many full relieved busts in frieze and gurgyles in

cornice as at Seville. The generality of street architecture is more interesting to antiquary than architect. There are a number of little Norman churches scattered about, of very good architecture, their most remarkable features being open corridor and tower, of which S. Esteban is a good example.

The Parral Convent is well worth visiting, it is in a dreadful state of decay—pigs being housed under groined ceilings and tabernacled work—there are some good tombs inside; the Cinque Cento is coarse and straggling as usual, the Gothic which predominates not bad, and very richly worked; the refectory has a rich pulpit, and truncated Moorish looking ceiling; it is now a storeroom for onions, &c.

The Devil's Bridge or Roman Aqueduct is a noble and imposing work, the finest I have ever seen, there is none like it in Italy, and it is a fit companion for the Colosseum; its greatest height must be about 120 ft. near its commencement; out of the town there are some half-dozen large pointed arches, which appear of same date as the rest, regular clear equilateral arches, it is curious. The Alcazar is finely situated and picturesque, but with its little pointed turrets looks very Frenchy. The state room is magnificent, and the ceilings and friezes of the others, rich and remarkable; the principal saloon or throne room is square on plan with octagon roof, which is canted into a dome, and has angular soffits; the dome is richly covered with an Arab like pattern, of gold flowers on blue ground, the inter spaces being filled in with gold foliage on blue ground; there are a series of deep friezes beneath carrying ornament down the wall, which is papered with a deep crimson; the whole effect is of an almost extravagantly rich description; the gilding is so profuse. The date of Alcazar rooms is about 1480, (under Don Enrique); the style is Gothic, adapted to Moorish, and the whole thing though too rich and prodigal, yet is a good system, and deserving of imitation. One room has a large sort of frieze with all the kings and queens, the costumes are very interesting; another room has a beautiful ceiling consisting of a number of pendants. I have made a sketch of it, the original is about 12 in. between each pendant, I should say this renders the ceiling too cut up and confused, and the pattern becomes almost lost; the pendants should be more charily used, still the idea is good and the effect rich.

The soldiers (officers) here, (it is now the Engineers, College) were very polite, as at Toledo; soldiers in Spain, and priests in Italy I have always found courteous.

The diligence to Valladolid was full and we had to wait at the miserable village of Martin Munoz, two days. The Parador, the only *house* in the place is decent; there is a pretty good Gothic door to church, a destroyed convent, and a deserted cardinal's palace, the rest are hovels; the convent is gutted, the little cloisters choked with ruins, the rooms and church knocked to pieces, the fish pond thick with dank weeds and full of frogs; the garden is ploughed with the share, and the few trees which stand alone in the desert, are the only things that have escaped the Spanish fanatic's hand. The palace of the cardinal is nearly as bad; the windows are blocked up, the roof falling in, a great part remains unfinished, and half built walls add to its desolate look; what could have induced the building of a large house in such a spot is a mystery; the rest of the town though inhabited by 300 beings, almost all labourers, is just as melancholy; the miserable street or rough track is deserted, half the houses have been gutted in some way, or not finished; the wind on this vast unsheltered plain howls and moans through the broken walls and wood barred windows, now and then a man muffled up to the eyes crosses the road; now a pig is an excitement, and a man and donkey quite a sensation; nothing can exceed the wretchedness of this place, its situation, its desertion render it a feast of delight to a melancholy man. The labourers however, do not seem to live in *squalid* poverty, there are no beggars, and they dress pretty well. N.B.—A dining room should be near the kitchen as in Spanish inns, where the covers are handed in through a sliding aperture, the kitchen however should not be the next room as here, but one off, say the housekeeper's room between or a short passage. Our bill at Munoz was extravagant, the use of the dining room being put down at 20 reals; we were obliged to pay the greater part of it as the landlord was diligence agent and great man of the village; paid a lot of money to Valladolid; rained all the way. Inn (de las diligencias generales), very cold, damp, dirty, and uncomfortable; saw St. Pablo and St. Gregorio, both wonders of richness and decidedly of merit, more theatrical though

than architectural. La Antigua, remarkable little Norman tower, the cathedral nothing, plain in every way. The iron work noticed at Segovia I see again here; the double band filled in with leaf ornament looks very rich. There is a Renaissance church with a brick tower, the gargoyles in the cornice are much smaller than those at Seville and answer more to lion's heads in a cyma. The Campo Grande is a large stupid place, and the gate to Madrid, bad; the entrance and cloisters of St. Gregorio are certainly superior to St. Pablo; the whole of ground front is formed by trees, osiers, and straw; the columns being twisted branches with knobs, the cusps being formed by single or twisted branches and leaves. Statues of wild men and women cover the front, and extraordinary demons, beasts, and figures play in the foliage. San Benito has a fine tower; the palace of Gabio Nelli is very fair, the portal however being too delicate for otherwise heavy character of house; the court of the palace is spoilt by those ugly depressed arches. The house opposite St. Gregorio has a good courtyard. The Museum is full of remarkable and excellent sculpture saved from destruction in the convents, &c. The dead Christ on Mary's knee, by Hernandez, is very beautiful and affecting, in the dim light of evening it is startling. I now can understand the statue of Hermione; the grief of the mother's face Guido could not surpass, whilst that of our Saviour is equally well expressed. Many figures, or dæmons rather, from a group of the Crucifixion, are ranged about, they are dressed fancifully, are generally very exaggerated though startlingly expressive and spirited. The "Christ deposed" by Juan de Juni is a more Jove-like representation of the Lord, it is fine and noble, the corpse of a strong muscled and equally strong-headed man, it is covered with blood and is rather disgusting. Hernandez has avoided this and nothing but a holy grief pervades his group; many of the little groups in wood are first-rate, the authors are unknown, but they occupy a place between Gothic and Revival; the pictures by Rubens (?) are not worth their canvass, and I do not believe they are his. Valladolid is a ruin, its palaces deserted, its monasteries many and rich, destroyed; its churches shut up; its university alone retains some name; the inn is not so bad as I thought. On the 18th of October we found a white

and wet sheet laid over the house tops, cold and wet, no fire, no breakfast, the extent of discomfort; took places for Burgos. San Gregorio is a mass of rich work and fit for a king's palace, instead of a convict's prison, which it is. The court yard is in a transition style and very theatrical; there are some good Gothic doors, a noble staircase, and the church or chapel not bad, with rich stone pulpit; the front is like a German frontispiece. Arrived on the 22nd of October at

BURGOS.—The cathedral, though stumpy and without portals, is the finest exterior I have seen in Spain. The whole architecture is better, and the filagree spires very beautiful: these, with the dome of the Constable's chapel and the gate of S. M., form a rich and antique group. There is a painting attributed to M. Angelo in cathedral which the woman would show us, and also his name written in pencil on the wall, *by himself*!! All the convents are turned into barracks, or knocked about dreadfully; their exteriors are good Gothic generally: that of the Huelgas has excellent early Gothic architecture deserving of study.

Visited the Cartuja of Miraflores and saw the tombs there: they are the work of Maestro Gil, and are invaluable; this man was an artist, and a fine one. The plan of the king's tomb is a star: on it he reclines beneath a richly worked niche; a small short tracery work divides him from his wife, whose robes are wonderful. The figures, foliage, architecture; fancy, skill and labour displayed in this work are, I should fancy, unmatched in the world. The corpse-containing niche ends at the feet in a foliated bracket, against which, in rage and despair, two lions are in full cry: the head of the niche has flying pinnacles, foliage and figures: being let into a stone at the back, with shields of lions sculptured on it. The sides are of the most wonderfully rich work—niches, pinnacles, a great number of figures small and large, and a study for all men. The whole tomb should be placed higher, and seems to me to want a basement, which might be filled in with more massive work. The lions and animals crouching around I do not like. The foliage in this and the other tomb of their son is beautiful. It is remarkable that the ivy does not *once occur*; the vine is best, then the oak, and then the

rose: his thistle and a nondescript pointed leaf and cabbage-like crumpled one I do not like; there is a nice leaf, and one that he constantly uses for smaller mouldings in his foliage. Snails, butterflies, birds, children, men and monsters are introduced, fighting, running, hiding, drinking, flying, eating: such ornament as might befit Shakespeare's monument; for which, in fact, this offers a good idea. Spanish Gothic generally is full of fancy: ornament in a hollow moulding often finishes on a small column; columns often stop on wall with foliated bracket; statues at angles with angular pediments, are frequent and good; arches cusped at extrados; a great use of various leaves for crockets, finials, &c., and a great number of same mouldings cut out in opposite form to ground they spring from,—as, angle from square, circle from angle, &c.

The cathedral gains on one by attention: the architecture is good, and the whole effect excellent; the Cinque Cento in it is very superior. The Constable's chapel florid and good; the cloisters a study for foliage, there being every possible kind worked on the soffit of the arches. The houses (Cinque Cento) are generally very picturesque, being bracketted out like our half timber ones by a series of mouldings, often terminating at angles in a semi-circular projection; as usual, the columns are of the bed-post genus—long, thin and ugly.

The Hospital del Rey has a great deal of good Cinque Cento, and a noble wooden door of excellent workmanship: the building is very interesting. The use of armorial shields is excessive in the north, and they are usually well designed, with a border round them, or motto in border. In Spanish Cinque Cento the mouldings round arches are constantly sunken.

Left Burgos in dreadfully wet weather, with much regret at not being able to stay longer. One might get up a fine work on its sepulchral monuments in all styles of architecture. The Pass of Pancorbo is very fine. Passed Vittoria in the dark: night stormy. Arrived in the morning at San Sebastian; splendid yellow sands without a pebble; fine little fortified town in a mountain gap, through which tosses and tears the blustering Bay of Biscay, oh!

Spain may be said to be left behind, for we are now in the centre of the Basque provinces, and cleanliness and order are seen : the country people wear the blue Scottish bonnet : the country is beautiful hill and dale, mountain and river and wood, but very wet and cloudy. Halted a day at Bayonne : what a change !

Bayonne is a fine town, situated on a fine river, with good quays, and a noble bridge in course of building ; the cathedral built by the English is very excellent, and the cloisters remarkably good. Halted a day at Bordeaux, a beautiful city on the bank of a large river with a grand bridge, one of the finest in France : the fault of the bridge is, that the arches being splayed more at impost than head, they appear in perspective tumbling down. The cathedral externally is very good, and the spires, though thin, very graceful : the church of St. Michael is also excellent, and the detached towers here and at the cathedral of the finest effect. The Gate "de la Ville," built by the English, is remarkably picturesque, and many old bits in various parts of the town. Of the new buildings, the theatre is the best, and is worthy of Paris : there are many spacious and handsome public places, two museums, fine streets and magnificent, the country is pretty, and living cheap. This place altogether is very admirable, and affords a striking contrast to its larger counterpart—Liverpool.

Arrived at Tours : a very picturesque old town. The cathedral exceedingly handsome, and the two towers excellent specimens of Cinque Cento : the view from the top is fine. One has a spiral interior staircase at top, thrown out by four or six flying buttresses, finished against walls with corbels, like the top of St. Nicholas at Newcastle, enclosed ; its effect is light and beautiful. The school-house—La Psalette—adjoining has a good arcade and spiral staircase in turret ; picturesque, and good Cinque Cento ; the doorways are excellent Gothic ; the interior has a good Cinque Cento tomb, delicately worked, but poor and thin : the design is very good, however. The two other towers of the old Temple are of a simple noble Norman : there are numerous old and richly ornamented houses, Gothic and Cinque Cento ; and the

town is full of picturesque bits cut out for a painter. Tours is a delightful place, and worthy of a sojourn.

ORLEANS.—The cathedral, fine in its mass is miserable in detail: it is, however, adaptable for designs; the interior is worse than the exterior, the columns being of continuous mouldings without capitals, which has a very weak and wretched effect. Here, as at Tours, Bayonne, and Bordeaux, the fault of proportion in the interior is its extreme lankiness and sharpness.

PARIS.—The private houses, coffee shops, &c., here, are built in a free Francis I. or Renaissance style, which has the merit of some originality and diversity, and much neatness of execution; but always almost thin and mean, too affecting the studied and elegant: they want massiveness, boldness and *mouldings*; the mouldings are generally wretched, little, and badly arranged. There is a good frieze, at the Maison Dorée, of stags, dogs, &c., in running foliage; the ornament generally is flat, shallow and thin, but very neat; the interiors are better on this account than the exteriors. The Bourse and Madeleine are both noble: St. Sulpice a good subject for adaptation; noble and good: a column in the Marché au Blé has a leaf-worked cyma moulding up channels; not bad. London struck me as large, grand and sombre, deficient in the architectural show of Paris. The Reform Club seemed thin and poor.

THINGS TO DO.—The Chateaux of France; Burgos and Miraflores; Café and Cigar Divan, Leicester-square; Oriental Stuff Show Rooms; Monument to Shakspeare; Architectural Scrapbook, weekly, 4 plates, 1s., perspectives, elevations, details.

The following was written as a preface to "Architectural Art in Italy and Spain."

The constantly recurring complaints of the monotony of classical architecture, and the irregular extravagant or ill-advised designs of those who endeavour to stray from the well considered rules of the great masters of our art, have induced us to collect the following series of drawings, as containing good foundations for original design, and being the best specimen of their respective kinds. The art of Architecture seems to us, not so much one of imitation, as of progression; but the imagination of itself,

is inadequate for this purpose, and it is only by slow steps and an improvement of what has already been done, that we can come to any satisfactory novelty in design; every one accustomed to designing must have felt this.

Again, we cannot help looking on what is called Cinque Cento or Renaissance architecture, and Byzantine or Romanesque, as only various stages of development of the same style, suited to special subjects and influenced by the spirit of the time. The transition from one stage to another is more startling and capable of definition than in Gothic, still they are but transitions, and there seems to us to be the same similarity between Italian and Grecian art, as between Florid and early Gothic; the transitions of Gothic art were the work of a few centuries, the transitions of Classical art have been the work of ages and of many nations; the former quickly wore itself out by the very rapidity of its advance, whilst the latter on the contrary has been held in constant restraint, and in its various developments been always more subject to a similarity of rule—instead of being isolated styles, we hold that Cinque Cento and Romanesque may be combined under the head of Classical art, and be found more suited to particular purposes than the more studied and refined styles of a Stuart or a Palladio. We cannot look on those styles as the cries of babes strangled in their birth, but as the throes and efforts of a giant struggling from the bonds in which he was held and the darkness which encompassed him.

All efforts made to invent and be original, not founded on some good prior example, only tend to unsettle and destroy that art which such innovating minds seek to render more admirable. To do this, we must study what has been done before, "*Serpens nisi serpentem ederit non fit draconem.*" We trust that this collection of drawings will afford a worthy groundwork for still more worthy designs.

All the drawings have been measured (where measured) and drawn on the spot, and with a strict attention to fact; no imagination has been employed to render to them their pristine features—as they are, they are shown. Of the last great Italian revival, we present few specimens, only noticing the works of a few of Palladio's immediate forerunners. The Library of Venice, is one so beautiful

and glorious, that although well illustrated in Cicognara we could not resist redrawing it, more especially as we had a facility not frequent in doing so, from a scaffolding being up for its repair, and what has been done of it is done with the utmost care for our own sakes, as for others. The house Ponte della Fava and Palazzo Manzoni, Venice, are not in Cicognara, and the other Venetian drawings have been carefully got up, with reference to where Cicognara is deficient. The Spanish architecture will, we think, be found interesting and useful; in these artists fancy and invention preponderate over studied proportion and excellence of detail, consequently we have given generally only perspective views of most of the subjects, all taken with the camera lucida.

The Bolognese houses, forming a style of their own, we could get no data of, though we searched diligently in the local libraries; though so remarkable in style and material Murray passes them over in silence; from the date of a house in every way analogous at Ferrara, we should be inclined to consider them of the end of the 15th century.

Our object has been to delineate Art generally—the grand, beautiful, the picturesque, the fanciful, and the graceful—each is illustrated, and by many subjects hitherto neglected, or only in the scrap-book of some casual observer. There are collected the best specimens of various styles—interiors, exteriors, palaces, houses, towers, churches, tombstones; iron, wood, and mosaic work; every variety that we could by diligent search discover, and all the subjects chosen with well considered regard to their applicability to modern use. The outline architectural drawings are done to such a scale as to prevent the necessity of much extra detail, where however, detail is less known, or has something useful or peculiar, we have given it; where portions afford a just idea of the design we have taken them alone.

All this time I did not by any means give up my idea of forming a style of my own, and just before leaving England published, through Mr. M^cLean, of the Haymarket, a series of "Designs for Civic Architecture," lithographed in ink by myself and Mr. Macquoid, which unfortunately, owing to my absence from England, was left fallow in Mr. M^cLean's store room. I was pleased to find

nevertheless, that the "Builder," Jan. 11, 1851, described them as evincing "novelty and good taste," that the late Sir C. Barry spoke very highly of them, and that my old master and a few other architects used them in their own designs, few specimens are appended.

About this time I made some plans and elevations for a house for Chief Justice Earle, near Godalming, but I am not aware whether they were ever carried out; also a chimney-piece for a house in North Wales.

Before leaving, I also wrote out some axioms in architecture, which were published in the Builder, December 15, 1849, and a series of papers on architecture, a great portion of which was also published in the Builder, July 20, 1850, *et seq.*, all of which are now reproduced with some illustrations, without which my meaning could not be so well understood.

From a very early period of my studies I had asked myself what was it that gave that value to architecture, which made it admired by the world and studied by artists; there could be no doubt but that value depended entirely on the *art* shown in the building; its plan, its construction, its ingenious contrivance might each have particular value, but after all what rendered it admirable as an art was its external appearance and internal ornament. To the art part of my profession I then determined to apply all my attention, and inspired with the instruction of Vitruvius as to an architect's requirements, and by the examples of the greatest architects of Italy, amongst whom were so many who combined painting with architecture. I determined to study the human figure with the view of being able personally to design and direct frescoes or other works in which figures were introduced into buildings. About this time, or in 1849, the following thoughts were printed in "The Builder," Dec. 15.

ARCHITECTURAL PROPOSITIONS.

The following propositions are deduced from observation and study, and I beg leave to submit them for the consideration of others. It seems to me that these and other consequent propositions, if carried out, give not only defined and reasonable *principles* for architectural design



Am Archband.

PHOTO. LITWO.
Whiteman, Hicks & Whiteman.
19. Little Queen St. W.C.

1050



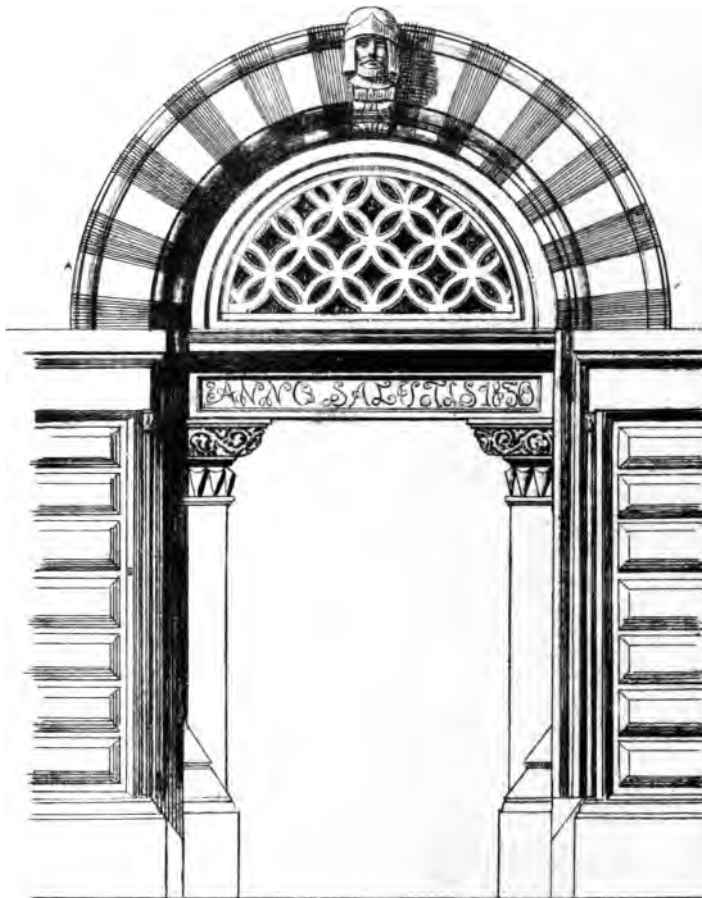
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From "Designs for Civic Architecture"





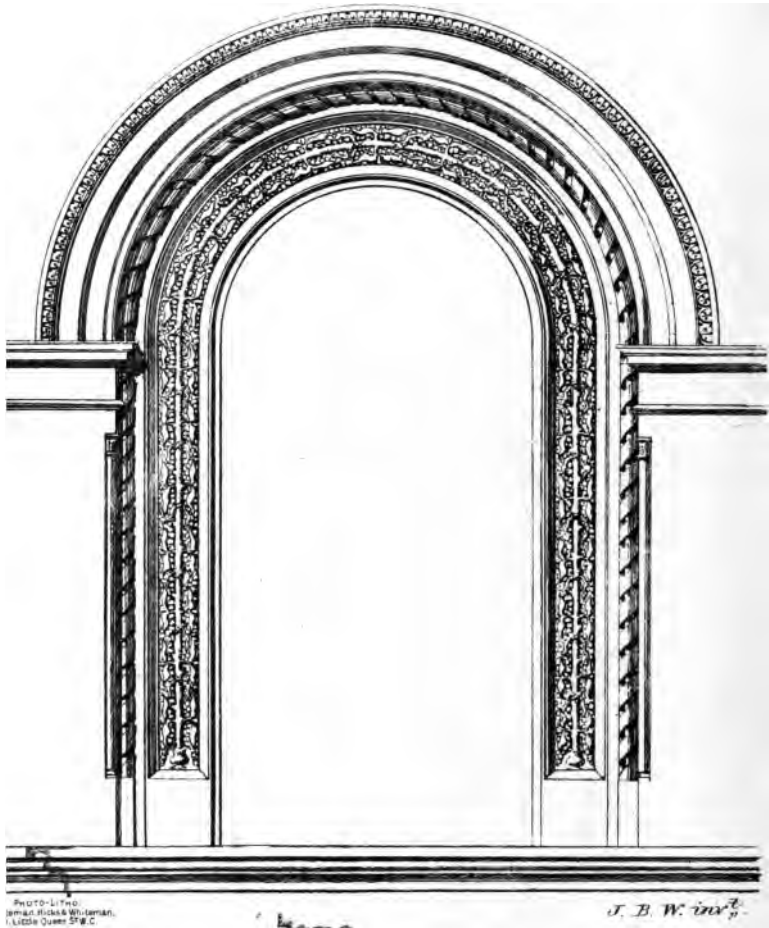
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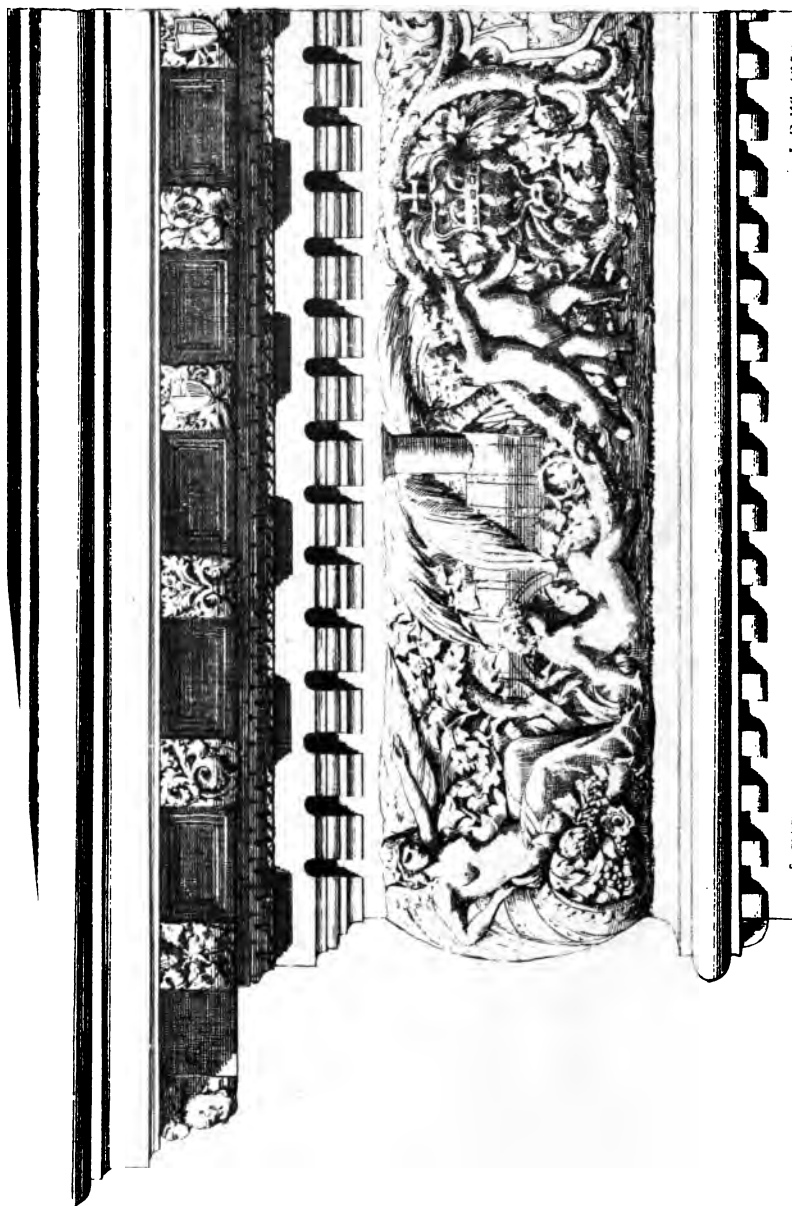


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From "Designs for Civic Architecture"

J. D. W. 1850.

which at present are nowhere distinctly explained, but must lead to the proof of the necessity of a new style, and the practical means we have for forming a system.

1. All art expresses three distinct qualities or ideas—grandeur, beauty, picturesqueness.

2. That each of these qualities is subdividable into three other qualities, whose difference is less distinct—beauty sliding off on one side to strength, on the other to grace—grandeur on one side to sublimity, on the other to strength—picturesqueness on the one side to grandeur, on the other to fancifulness.

3. That these three distinct qualities are subdividable in themselves to infinity, as seen in all created nature.

4. That the variety and almost imperceptible graduation of change thus produced is incapable of being expressed by single verbal explanations, but that enough is given by the three before-mentioned qualities, to form standards of character for the artist's purpose.

5. That there are three powers or principles placed at the disposal of the artist for the elimination of those qualities—form, shadow and ornament.

6. That these three powers are resolvable into *one*—form. From form the two other powers are generated; on form they are dependent, and consequently subordinate.

7. That shadow is the first-born of form, and dependent on that alone, consequently has the next place of honour.

8. That ornament is dependent on both, and consequently inferior to each, and subordinate.

9. That either one of these powers, by itself, is capable, in a greater or less degree, of expressing each of the three qualities before defined.

10. That form, as the superior power, is most capable.

11. That ornament, dependent on form and shadow as the inferior power, is least capable.

12. That that form is most perfect which is most varied in its parts, and most harmonious in combination.

13. That there are definable and distinct forms productive of the distinct qualities of proposition No. 1,—every variation of such form producing a variation of character.

14. That so far these propositions are applicable to all art.

15. That substances are the architect's means of producing form, shadow, and ornament.

16. That the nature of a substance determines the nature of its construction.

17. That each difference of construction expresses a different quality or character. That each system of construction is the base and exponent of a character peculiar to itself, which we term style.

18. That there is one style for the grand, one for the beautiful, and one for the picturesque.

19. That each style has the three grades or powers of variation, with all their intermediate differences mentioned in proposition No. 2 in itself.

20. That each style has not the power of expressing the three distinct qualities of proposition No. 1 in itself—at least not to the most perfect production of each.

21. That each system of construction is grounded on a different and distinct form.

22. That such a form must simply, or in combination, extend and harmonize throughout the entire mass.

23. That such a form, if made the unchangeable standard of a particular construction, is the unchangeable standard of its quality or character.

24. That, of curves, the circular expresses the character or quality of grandeur:

25. The ovoid, that of beauty:

26. And the combined segments of either, the picturesque.

27. Of angles (a line being expressive only in combination),—

28. The right angle expresses grandeur:

29. The acute angled triangle, picturesqueness.

30. That direct imitation in architecture destroys it as an art.

31. That it is an art, in so far as it produces change, in either form, shadow, or ornament, and however slightly.

32. That as an art it is eminently progressive.

33. That it has standard or fixed principles, but not standard rules.

34. That art is best which expresses the spirit of the time in which it is produced.

ON LINEAL EXPRESSION
AND
ARCHITECTURAL DESIGN.

PREFACE.

THERE are many men of various dispositions, but more especially of that turn called practical, who hold all such inquiries as the following to be vain speculations, and the accurate definition of words as mere philosophical play, and absurd: what they do, they do; and that satisfies them. I would remind such of the words of Locke: "Those who have particular callings ought to understand them; and it is no unreasonable proposal, nor impossible to be compassed, that they should think and reason right about their daily employment." Surely it is a natural and laudable desire in all men to know, when they do this or that, *why* they do it; and if they cannot, to know the reason of their inability. I would ask those who object to the nice distinction of words as frivolous and useless, whether words do not represent ideas, and whether ideas are not the source of knowledge? Consequently, if our words are confused our ideas are confused, and our knowledge; and, in the same way, if our words are distinct our ideas are distinct, our knowledge distinct; and before we investigate *any* subject, it is absolutely necessary to get and fix in our minds clear and complete ideas, and give them proper and constant names: in fact, to know what we are talking about.

And most extraordinary is it to find the investigations on Art of the present, as of the past, full of this confusion of ideas; and little extraordinary is it that, unless the student takes their dicta as unquestionable truth, he should rise from their perusal more perplexed and dissatisfied than before.

The *science* of all art, but most especially of architecture, is, I believe, very incomplete; and to arrive at

its principles, we must begin afresh, putting aside the complex and abstruse speculations of the mere philosopher; the illogical method of attempting to explain its principles on those of any other science, be it Music, Geometry, or Arithmetic, and the generalising obscurity of ordinary conversation. In order to arrive at the Truth, we must seek it for Truth's sake, and not to confirm every idle fancy of our own: all that is required for this purpose is observation, method, and reflection. With these only can we expect to obtain our object—an object the more important as Art becomes more generally practised, and is no longer confined to the care of true genius alone.

CHAPTER I.

Our language supplies us with three words, which to every man of ordinary perception convey three distinct impressions—Grandeur, Beauty, Picturesqueness. If you call up visible objects to portray these words, or the ideas they convey to you, those objects will assuredly differ, and though in the usual thoughtless manner of expressing ourselves we might call them all beautiful, yet the definition, on consideration, would appear evidently inapplicable. An Alpine mountain, the Apollo Belvidere, and an old country church, can never come under one distinctive appellation, but have three separate qualities, requiring three separate words to characterize them. It is true that they exist in some degree united in certain objects; but this is quite another subject for inquiry: our advantage lies in simplifying, not in confusing our ideas; and if we can but conceive these three qualities as separate and distinct—which surely we can—one essential point in our favour is gained, and we can inquire into the nature of each separately, and discover the links by which they join one into the other.

To my mind, then, these are three strikingly distinct varieties of Form; for it must be remembered that of Form alone I speak, and the reader must consider that it is outline alone, as of plane geometry, which engages his attention, without colour, facial expression or texture.

Having, then, made some reflections on this principle—which may be called abstract—as to the effect of certain

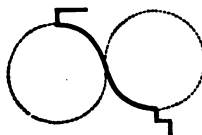
lines, I will, without asserting my belief in their correctness, enumerate them :

The circle is generally considered the most perfect of all forms, self-containing, without beginning or end, the emblem of the Deity. When divided into a semicircle, it is still calm, continuous, self-relying, and truly grand. It is the form of the rainbow, which as far as it goes is a perfect form. I do not think it is prejudice which induces me to think that a pointed rainbow would not be equally grand or beautiful, for the pointed outline is an imperfect or compound form : it possesses the angular character of the picturesque. When I ask myself what is the cause of grandeur or strength (an indispensable attribute of grandeur) connected with beauty being impressed on my mind by the rainbow, the semicircular arch, the full moon, and the biceps when compressed to strike, I cannot but perceive that the primary cause—as far as outline is concerned, is the circular form.

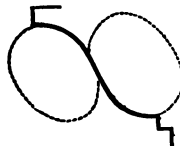
In the beam of a ship, in an egg, in all the outlines of graceful humanity, in the bellying of a sail, in the forms of Grecian art, in the gentle swell of a hill, in the movements of the snake, the leaf of the water lily, in the rolling wave, it is Beauty which is impressed on my mind, in a greater or less degree, according to the nature of the outline, and in all does the ovoid principle enter. Each of these forms in a compound state, if continuously joined, produce also more of beauty connected with strength in the circle, as seen in the cyma recta moulding, No. 1, and of beauty connected with grace, as seen in this same moulding formed from ovoids, No. 2. This grace turns to weak delicacy in the Cinque Cento moulding of Italy, No. 3.

This difference of character, arising from a greater or less degree of swelling in the curve, is more clearly seen in the male and female muscles.

No. 1.



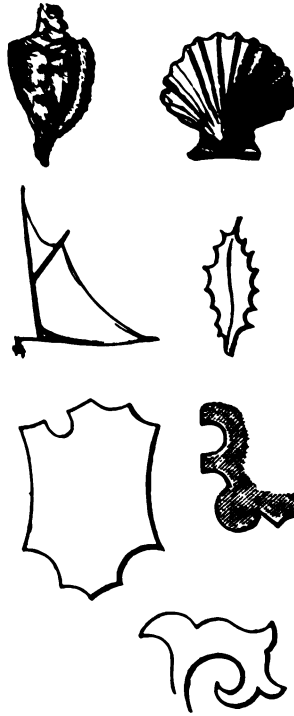
No. 2.



No. 3.



The curves of either of these forms, compound but incontinuously so, present to me the quality of picturesqueness, as in the holly leaf, the thistle, shells of these



forms, the outline of a sail full of wind, the wing of the swallow tail butterfly, a bird's bill, the foliations of Gothic ornament, the forms of its heraldic shields and of its mouldings, in the pointed arch itself, and in many of the single leaves of Moorish ornament.

As regards curves then, we must come to the conclusion, I think, that a medium curvature expresses beauty, as a centre. That as this tends to circularity, it expresses beautiful strength, and as it tends to a lesser curvature, it expresses grace; the

Apollo, the Hercules, and the Venus, are examples of this in a compound form, continuously varied.

And that any compound series of curves, incontinuous and irregular, produce picturesqueness.

A straight line in itself expresses to me, only straightness, but in its most simple compound and regular state, the right angle, it does allowedly represent strength, and formed into a square, perfect strength; to my mind, it presents no other quality or character *per se*.

It seems almost unnecessary to prove by examples how it represents strength. We see it in all buildings, and the

eye alone informs us, that the slightest deviation from it, tends to weakness.

Strength, as before said, is inseparable from grandeur. Size and strength will in a measure produce this character by themselves, as seen in the Cyclopean walls of antiquity.

The square and the circle have then at least one distinct harmonising quality.

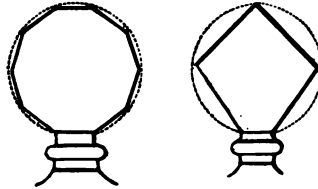
All angles less than the right angle, impress the idea of sharpness, the more acute the angle, the more sharp does it become. Now the objects in which we find this form, are all more or less picturesque, and the more compound and disjointed, the more picturesque. We see this in crystalline formations, such as basalt and spar, &c., the serrated ridges of rocks, icebergs, many trees and leaves, the ivy being one, old houses and particularly in Gothic architecture, and ornament. The mixture of both angles and curves however, is most usual, and is found throughout picturesque nature and art.

Those objects however in which the angles predominate, such as ruins, trees and rocks, are more purely picturesque, whilst those in which continuous curves predominate are more confirmedly beautiful, as in birds, fish, many leaves, flowers, the hulls of well-built vessels, and their inflated sails, when for instance either of the last become broken they become more picturesque; and may we not, putting all mental associations on one side, ascribe this to the altered and more jagged outline they have gained.

As regards the power of straight lines in producing beauty, where can we find an example? it would seem that what most answers to beauty arises in any combination of straight lines, from their relative proportion, and symmetrical harmony. For I can recollect no single form of lines, any triangle or polygon, which by itself, gives one the idea of beauty, which is inseparably connected with harmoniously joined curves.

Although the obtuse angle in itself appears weak and ugly, yet when it is formed into an obtuse angled triangle, as in a pediment, this disappears, and the more obtuse, according to the Greek practice, consistently with the whole mass; the more did it fall in with the prevailing character of their intention, the beautiful, and the more obtuse these angles become, the more do they assimilate

to the form of the circle, as seen in the octagon for instance, and certainly we should admire that outline as a pier ornament, more than we should a tetragon.



Straight lines without the aid of curves are incapable, it would seem, of producing actual beauty, but they are capable of producing actual picturesqueness, as before mentioned, and become fanciful and charming in the mosaic work of the Moors and ancient Christians. Straight lines then, are aids for certain developments of the beautiful, seen especially in architecture, and curves are aids to the picturesque.

Straight lines cannot produce beauty and are not indispensable to it, but they produce picturesqueness, the characteristic of which is irregularity; this is certainly true, but they produce also regularity, which constitutes one of the architects principle means of pleasing the eye.

The square is the only regular and perfect form, bounded by right lines, and from this does the architect work out proportion.

Now the proportion made by right lines alone, as of columns, in the elementary works on architecture, can be nothing more than good, excellent, well-proportioned, whatever expression of that nature you like, but never beautiful.

For excellence of proportion is not beauty, though one of its attributes in certain cases.

A double square may be more pleasing than a single one, as an aperture; but to call it beautiful would be to call it what it is not. The proportions of a room are never beautiful, but pleasing. Nor can right lines, or straight lines, in themselves, or in forming squares, or in any combination whatever with themselves, produce beauty. The chief power of straight lines consists in their irregularity,

and then in regularity, neither productive of beauty, which must have at least a predominance of curved outlines. That which is not beautiful in itself, cannot produce beauty by any combination with itself, but it may and does in this case assimilate to beauty. All we can say of such forms is that they are well adapted to their particular purposes.

Proportion certainly bears an analogous character to beauty and grace, but *in itself* this analogous character or quality is not strongly marked.

The adjustment of lines then in any combinations with themselves alone does not produce beauty, and should be carefully separated therefore from the idea of beauty.

But the assimilating power contained in the simplest combination and division of right lines, as shewn in the square, may be exemplified by this, that the square itself is simply strong.

The double square assimilates well with beauty; more than the double square with grace, and less than the true square with clumsiness; inasmuch then, as there is an analogy of proportion, we may not unjustly say, beautifully or gracefully proportioned, although not truly beautiful in itself.

The nearest approach to what one might term beauty, as formed by straight lines, is to be found in some of the Moorish and Byzantine geometrical mosaics. This is however the sense of actual regularity in apparent irregularity, and the mind is delighted by weaving out an ingenious system of order from apparent confusion.

Variety and irregularity, words which have just frequently occurred, though constantly confounded by writers on art, are two different things.

We should, I think, call the outline of the human body the most varied, whilst we should call the outline of a gnarled or leafless tree one of the most irregular. The curve can produce both variety and irregularity; the straight line only irregularity. The continuous variety of the curve produces beauty; its incontinuous variety, which is truly irregularity, and the irregularity of straight lines, picturesqueness; if one were to assert that irregularity is beautiful, it is tantamount to saying that straight lines are curves.

The outline of the earth is picturesque in proportion to its irregularity.

The outline of animated nature is beautiful in proportion as it is varied.

Man's form being the most varied is also the most beautiful.

Rocks and trees being the most irregular are also the most picturesque.

We cannot be too particular in clearly defining what our words mean, without it we address each other in vain, and this laxness of expression which confounds beauty with picturesqueness, and variety with irregularity, is destructive of all chance of arriving at truths, wanted in no art or science more than in architecture.

From what has been said, we arrive at the following conclusions; that there are two fundamental and different means of producing form, viz. : curved lines and straight lines.

Beauty is that character of form which is produced by varied and continuous curves, and consequently exists in any single curve and is cognate with it.

Though straight lines be introduced in combination with them, still beautiful may be predicated of any form in which the continuous curves predominate.

It is evident that if curved lines are indispensable to this character and produce it without other aid; straight lines are not indispensable, and do not produce it without other aid.

But straight lines do produce a character, which we may define as picturesque; irregularity has been shewn to be its primary feature, therefore whatever adds to its irregularity, adds to its picturesqueness.

Now broken curves are irregular, and perfect picturesqueness is formed of these, in conjunction with broken straight lines, and though continuous curves even be combined with them, yet wherever the two former predominate, the picturesque may be predicated.

That straight lines, rectilineally adjusted, produce regularity and proportion—into which bases the most complicated arrangements of them can be reduced.

There is one character, that of grandeur, which requires our attention; it is independent of curves or angles to any complicated extent, may be formed of either, and being

equally producible by right lines, deserves especially for architects a place *per sé*. Magnitude, though bounded by the outline of the pyramids or the rainbow alone (a simple triangle and semicircle) will produce it, and in these cases, it requires a very nice perception to see that one is beautifully, the other picturesquely grand; an immense wall formed at right lines is merely grand; magnitude and apparent strength are indispensable to its production, and will by themselves then, in the simplest possible form, that last mentioned, produce it. In whatever grandeur exists, if the continuous curves predominate, we get the beautifully grand, seen to perfection in colossal statues, less perfectly in some of the English mountains, Helvellyn for instance, in the rolling waves of the Atlantic, and domes. If the angles predominate, we get the picturesquely grand, as in the outlines of the Alps, Capri, near Naples, a pine forest, the spires and towers of Gothic architecture. We find that in all these last cases, we must use a compound expression clearly to define their character, whereas in the rainbow and pyramids, independent of colour, we should at once define them as grand, although as before observed, they are not solely so in reality, yet the forms are so simple that we can waive the adverb; this being the case it is evident that a certain degree of monotony is inseparable from the simply grand, and as we have set forth variety as the primary feature of perfect beauty and irregularity of the perfectly picturesque, so we may consider simplicity a primary feature of the perfectly grand.

To have a definite notion of the difference of each of these qualities is what I have in view, and when once they stand out clearly from each other in the imagination and in fact, it is then time to enquire how they act in conjunction and opposition, and what is the effect so produced.

From what we can imagine of excellence in these qualities, from the examples given us for study, it would seem on first reflection, that to join the strongly marked features of each quality in one subject, would be fundamentally wrong and actually disagreeable, yet in architecture this is constantly done, and some in their dreams of a novel style, have said, that the time may come, when some great genius joining the peculiar excellencies of various styles, shall form an original and new system of design, the asser-

tion and the hypothesis may, I think, be demonstrated as equally untenable.

It is presumed then that the best points of each character, the grand and the picturesque, may be joined to their mutual advantage and form a more agreeable novelty. Though bearing less undivided application to our purpose, let us commence with the art of painting, and turn to a great authority, Sir J. Reynolds, who with one or two strange contradictions to his own words, speaks thus :—

“Such as suppose that the great style might happily be blended with the ornamental, that the simple, grave, and majestic dignity of Raffaele could unite with the glow and bustle of a Paolo or a Tintoret, are entirely mistaken, the principles by which each are attained, are so contrary to each other, that they seem, in my opinion, incompatible, and as impossible to exist together, as that in the mind, the most sublime ideas, and the lowest sensuality should at the same time be united.” Instead of “impossible,” it would be better to say “disagreeable,” for such monstrosities have existed. Of Rubens, he says : “The whole is so much of a piece, that one can scarce be brought to believe, that if any of the qualities he possessed had been more correct and perfect, his works would have been so complete as they now appear.”

Again of Poussin, in comparison with Rubens, “however opposite their characters, in one thing they agreed, both of them always preserving a perfect correspondence between all the parts of their respective manners, insomuch, that it may be doubted, whether any alteration of what is considered as defective in either, would not destroy the whole effect.”

But without speaking of what might or might not be, let us turn to cases where this amalgamation has been tried.

Tintoretto professed to join the colouring of Titian and the drawing of M. Angelo ; here one would say if such an amalgamation to the benefit of each was possible, it would succeed, for the character of the colouring was separated by no very startling grade from the character of the drawing, and the man himself who proposed to obtain this end was a true genius. Now what is the result ? why that he is honoured and we delighted, not by his success in joining imitations of both, as he often does, most ably, but in so

far as his own strong and individual character is marked upon the canvass.

Carlo Maratti, according to Reynolds, "knew and practised all the rules of art, and from a composition of Raffaele, Caracci and Guido, made up a style, of which the only fault was, that it had no manifest defects and no striking beauties, and that the principles of his composition are never blended together, so as to form one uniform body, original in its kind, or excellent in any view."

Here we have a man of genius, and a man of comparatively if not merely mechanical power, trying this system of the amalgamation of excellencies for the production of an equal or superior excellence. In each case the result is a failure.

Further, if the principle were correct, we might justly say that Rembrandt being the most perfect master of light and shade, let us give him Raffaele's perfection of form, and they would mutually enhance each other's charm. But a fair consideration of cases where this has been attempted, assures us that they do on the contrary, mutually deteriorate each other. Make up a landscape from the calm beauty of Claude, the massive grandeur of Poussin, and the dotty picturesqueness of some of our modern schools, and mutual detriment would assuredly result. Fuseli in his endeavour to unite grace and grandeur in his women, produces on me at least a most disagreeable impression. Michael Angelo never attempted this—it is scarcely too much to say that his celebrated female figures in *Night and Morning* are devoid of all grace or beauty, except that which the necessary form of humanity involves.

As for ornament, he who should wish the minute finishing, or the quantity of ornamental subjects in most Dutch pieces or the early Italian school, in the works of a Fra Bartolomeo, a Volterra, or a Reynolds, must be destitute of all perception of fitness.

We cannot bring these three distinct characters together for the production of an equal, or superior character, they *must* detract from each other. This is perhaps not so evident in painting, because there are so many other adjuncts to attract the attention. But even from these instances, I think we are justified in arriving at the conclusion that, form, light and shade, and ornament, have each, individ-

ally the qualities of grandeur, beauty and picturesqueness, and that when the form is picturesque the shadow and ornament, should be likewise picturesque, and that the same system should be carried out, through whatever character, simple or compound, is meant to be expressed, and that to make the form well defined and graceful, the shadow undefined and picturesque, and the ornament massive and grotesque, would be to produce an eccentric, but surely not a good effect.

Now let us turn to sculpture, and here we must in mere fairness, make another extract from Reynolds, "the highest perfection of the human form, is not to be found," he says, "in the Hercules, nor the Gladiator, nor in the Apollo, but in that form which is taken from all, and which partakes equally of the activity of the Gladiator, of the delicacy of the Apollo, and of the muscular strength of the Hercules. For perfect beauty in any species, must combine all the characters which are beautiful in that species, it cannot consist in any one to the exclusion of the rest, no one therefore must be predominant, that no one may be deficient."

This idea of a central form, from which all deviation is deformity, consisting in the combination of distinct qualities or characters, and exhibiting each in perfection, is one of those loose and obstructive fancies, grounded on no reasonable principles, nor on any analogous facts, which serve only to puzzle and confuse us. Let us look around, and first let us take the forms of trees. An artist may make an ideal pine tree, from many well selected models, more perfect in its special character than any we have seen, he may do the same with the poplar, the oak, the willow, the yew, but would any one allow or conceive that there is a central form of a tree, more perfect than any existing, gained by blending the respective excellence of each?

If we take animated nature, it may be allowed that an artist might make a lion more noble than any that ever existed, a horse more beautiful, a gazelle more graceful, a goat more picturesque; but could any art make out of these a central perfect and supreme form, expressing their perfect variety in one perfect unity? Would one not produce rather the horrible jumble of a disturbed dream.

It may be urged that I am enlarging the sphere of ope-

ration and altering the meaning of the proposition ; but let us take the words as they stand. " Perfect beauty in a species, must combine all the characters of that species, it cannot consist of any one to the exclusion of the rest, no one therefore must be predominant, that no one may be deficient." The sphere of my illustration has certainly been enlarged, but the sense and spirit of the reasoning remain the same, viz., that opposite or various qualities, must be joined for the formation of actual perfection, for the Hercules, the Gladiator, and the Apollo, are as much distinct species of one form, man, though it may require a more delicate sense to perceive it, as the European, the Asiatic, and the Negro, of the same form. The oak, the elm, the aspen, of the tree ; or the mule, the zebra, and the ass, are of the horse. Their characters are essentially distinct, and yet resolvable into one pervading form. And if it is true, that no perfect beauty can exist, which does not include all the characters which are beautiful in a species, then even binding ourselves down to this word, beautiful, which is most indefinitely used, for surely the Hercules would not be characterised as *beautiful*. We must join the Asiatic to the European, the zebra to the horse, and the aspen to the elm, to the improvement of each.

Now without further simile, it seems clear to me from the former investigations that qualities strongly marked and perfect or excellent in themselves, when amalgamated, do not aid or improve, but do actually neutralise and even destroy the charm of each. Let us take it in a common sense view, and is it not a paradox to assert that perfect beauty is not in the Hercules, the Gladiator, or the Apollo alone, but in that form which partakes of the muscular strength, of the activity, of the delicacy of each ? That which renders them separately so good, is the perfect development of each quality singly, and is it not clear that by blending them in the only way he can mean, throughout the whole man, they at once lose those characteristics perfectly developed in their respective forms, and become imperfectly developed in a compound form. All compound qualities are more or less inconsistent, and all single qualities though made up of an infinite variety of forms, are consistent. The expression of character, and not the expression of beauty only, is what delights us in form, as

in everything else, and in so much as any expression is perfect in so much any admixture of another expression detracts from its supreme merit and the pleasure it affords us. Moreover, this principle of fusion, which Sir Joshua considers would be the perfection of ideal humanity, has been carried out in varied degrees, more gradually and artistically by the Greeks, and more coarsely by the Romans, who in one case, that of combining manly beauty and delicacy or grace, have produced those effeminately graceful statues, which are to be met with so constantly in the Italian galleries, and are more disagreeable than the representations of a consistent deformity. These assertions of Reynolds are diametrically opposed, the styles he speaks of in painting are merely species or characters of that mode of expression, and it seems to me that the former are founded on fact and observation on truth, whilst this latter is founded on no fact, truth, or reason. The concluding remark especially confutes itself, for where no character is predominant, even though none may be deficient, no character exists. This is inconceivable and produces on the mind the idea of non-entity. Surely it was not from precedent or example, that this is predicated as the perfection of form, for there is no one celebrated work of sculpture or of any other art, but what has some predominant character by which we distinguish it. And it is just the predominant character of each statue he has named which distinguishes them as excellent over all their rivals.

Architecture I think shows the stubbornness and incongruity of strongly marked qualities more clearly than the other arts, there being less to confuse the ideas than in sculpture or painting, and it exhibits better the gradual almost imperceptible differences by which alone they are made to harmonise and their antagonism rendered less palpable. It must be premised that as art like civilisation admits of no chronologically continuous development, but shews various phases in various and unconnected periods, in filling up and explaining the necessary gradations of a particular class or style of building, we must be prepared to put chronological order out of our minds. As one for instance would be forced to commence the history of

architecture with the comparatively modern remains of Druidical times.

Let us commence then, with retaining what is beautiful of the Italian, what is grand of the Egyptian, what is picturesque of the Gothic, and how does the idea of the most skilful fusion of them affect the mind? Even unite the graceful picturesqueness of Moorish leaf ornament and the rough picturesqueness of a Gothic monument, and could any imagination conceive an agreeable combination? In either of the cases would a superior or equal style be educed? or rather would there not be a hybrid conglomeration, destroying the charm of each. Sicilian and Spanish Saracenic, have both been skilfully blended with Norman and Gothic respectively. Yet, the architecture thus produced, however its novel effect may charm us, ranks in each case lower than its primary and pure constituents, and is universally allowed to be *theatrical*, in a lowering sense of the word; it is here the same as before, the different qualities of each are deteriorated in combination. Let us now take an Elizabethan building, here we have much that is allowedly coarse and grotesque; here might the breeder of styles say, "is a fine opportunity for a cross with the graceful, or the beautiful;" let him then put up a Canova in the niche, or replace that grotesque column with its Grecian type, and is he not on the right track to ruin the whole building. It is not prejudice which would affright the admirer of this style, were you to bring the orders of ancient Greece for his use.

The building has one distinct quality or character, and his sense of propriety or taste, at once tells him, that these though good in themselves, are not good for his purpose, but if carried out through the whole building, even retaining the outline would ruin its charm. We may assert the same as regards two phases of character in the same style. There is a corresponding phase of Italian architecture in Venice, as seen in many parts of the Doge's Palace. I mention Venice more especially, because the Cinque Cento of that city bears more striking features of resemblance to our Elizabethan than the Cinque Cento of Italy generally, having amongst them those many curved gables, so common with us. Now, were you to apply any ordinary string course, niche, moulding or foliated orna-

ment of the one to the other, they would be mutually out of place, for the character of strong or grotesque picturesqueness in the one will not amalgamate satisfactorily with the grace, the delicacy, often the weakness of the other.

There is no more difference as regards the expression of form between Grecian, Roman and Italian architecture, or between Doric, Ionic and Corinthian, than there is between the expression of form in the Hercules, the Gladiator, and the Apollo. Yet, who would expect to form a more perfect fourth, from the most skilful and artistic combination of the three ; blend them as you will, and the many attempts of this nature by various celebrated modern architects, however satisfactory in themselves, all point out the futility of hoping to excel or equal the excellence of each as they are known to us in their separate characters. It would seem then essentially wrong to graft the excellencies of one style to the excellencies of another in form or ornament, and yet we have many buildings whose size alone would render them grand, and arranged in the grand simplicity of Grecian art, detailed out with the spirit of Ancient Rome, of Palladio, and Vignola, nay often with the weak delicacy of Cinque Cento, and the richness of Gothic. It is but too usual to see the celebrated works of the past, the models for our modern buildings, and while the essential original forms are retained, the whole character is deteriorated if not destroyed by that studied refinement and variation of detail, which our books, our travels, our studies render so easy of obtaining, and which are so ruinous in their effect.

We cannot, I think, be too strongly impressed with this truth, for such to me at least it seems, that works of art are excellent and delight us, in so far as they express a certain quality, and that this delight becomes more strongly impressed as the *singleness* of any quality becomes more strongly impressed, whether it be grandeur, beauty, grace, picturesqueness, grotesqueness, oddness, ornament, fancy or strength ; and that it is the perfection of any quality worked out harmoniously from a variety of forms, all expressive of that quality, the greater the variety or irregularity, the more perfect being the quality, which gives an indestructible value to the works of all times and all nations, to the Egyptian temple, the Italian palace, the Gothic spire, to

the ornamental work of the Middle ages, to the Cyclopean as to the Moorish wall, and this is the chief reason which places Michael Angelo and Raffaelle, the sculptors of the Apollo and the Venus, the architects of Greece and Mediæval Europe, so high in our estimation.

But that compound qualities do and must exist, and that it is by the gradual introduction of these that we fill up the otherwise too startling gaps between strongly antagonistic qualities, and that there can be no stop in any system of created and creatable art, which has all these qualities to be expressed, but that there is or will be one continuous imperceptibly linked series infinitely varied, joining agreeably the now antagonistic features of each, does seem to me, as certain as the world's motion, as clear as light; and it is for this reason as absurd to anathemise one style to the exaltation of another, to pit Gothic against Grecian, or Roman against Norman, as it would be to declare, that because the yew is picturesque, the elm is worthless, or because the chestnut tree is beautiful, the oak has no charms—each one has its own.

Moreover does it appear, that works of art, though imperfect in many parts, are yet agreeable, when they hold a consistent character throughout all their parts, and with the pervading quality.

Whilst a work of art with all its parts perfect in themselves, but not consistent in character one with another, nor with the pervading quality, is unsatisfactory, inferior, and fundamentally wrong in principle and practice.

The perfections then of opposite characters cannot be suddenly blended, for a greater or less degree of deformity would be the result, the process must be gradual to be agreeable; no art could blend the Farnese Hercules and the Medicean Venus, directly, yet indirectly and by gradual stages their antagonism is adjusted; and these three qualities of grandeur, beauty, and picturesqueness in their perfection and transition, may be seen in the Olympian Jove, the grand; the Laocoon, the sublimely grand; the Hercules grandly strong. The Apollo Belvidere the beautiful, inclining in the Disc Thrower to the beautifully strong, in the Diana to the graceful, and in the Medicean Venus to the weak. Let Salvator Rosa represent picturesqueness, who in his own productions is at times

fanciful, at times sublime; but as many might disagree with me as to the justice of these definitions, I would refer to the whole series of Grecian sculpture, which will show on investigation, the most wonderful and delicate changes between these different characters, and rather still to living men, and then to animals, where the chain of graduated form is wonderfully shown, as seen in the British Museum. This antagonism in architecture, which is the cause of so much foolish party spirit, may be seen reconciled to a degree in Italian and Grecian, early and debased Gothic, but the more startling differences as between Gothic and Grecian. Elizabethian and Byzantine are yet unreconciled, and it is to this end that modern art tends.

Venice I think, more than any other city I ever saw, informs us on this matter, and has sufficient transition examples in all styles, to prevent their strong difference from being disagreeable. I say disagreeable, for here as in reasoning, the mind is pleased with consequent effects, and dislikes sudden and unconnected leaps.

SHADOW AND ORNAMENT.

Having considered the nature of the forms productive of beauty, &c., let us see how Shadow and Ornament produce or aid the same.

Shadow is the inseparable companion of actual form; it is born as it were of it, by light, and becomes capable of expression as it reflects its parent or defines its receiving form. The wonderful and splendid power of shadow is a thing which the architect of late times seems studiously to have avoided; it is as though the painter were to give up his *chiaro oscuro* and depend on outline alone.

This is more excusable in the painter, for such is the wondrous perfection of the beauty of the human figure, in form alone, that it possesses singly a deep and overpowering charm, but this perfection the architect cannot obtain on account of the great admixture of straight lines in his work; therefore it is, that shadow should be of such consideration to him, and such is its power, that although the building and ornament be actually bad, as regards form, as in many of the ancient churches of Italy, yet this one cause will by itself redeem them and excite a profound

impression ; what then can be more unaccountable than to neglect the study of it ?

In lands such as Italy and Greece, where the sun's constancy and the clearness of the atmosphere are pretty well assured, the component parts of the buildings are not remarkable for their power of shadow, it is the light which predominates ; their beautiful outline touched by beautiful light stands forth clearly and distinctly against a blue sky. The beauty of form has been their aim, and most sensibly, for it was a power peculiarly fitted for development in their climates—and as the noblest power always received the deepest attention from that wonderful race, the Greek artists and architects, I cannot help thinking that this was probably a chief motive in placing their temples on a clear space, or on elevated spots. Not that they neglected shadow, but rendered it as it ought abstractedly to be, subservient to form, and ornament subservient to both, they are indeed perfect works of art in those countries, for they are excellently consistent with themselves and with all nature around them.

Unfortunately, we live in a land peculiarly unfitted for the development of sculptured art in the open air, both as regards Form and Shadow ; because a clear atmosphere and the sun's light are requisite for each. It is in atmospheric clearness we are most deficient, and our first consideration should be how to suit form to it ; it is evident that the profiles of Greek or Roman mouldings, perfectly expressed in Greece or Italy, cannot be perfectly expressed in England, nor can the perfection of mouldings or other parts have the same effect here, for our misty atmosphere, especially in cities, deadens the outline of the moulding, by assimilating it to itself, and obscures our medium of sight, and the projection whose effect depended on the presence of sunlight cannot be equally fitted for the absence of sunlight ; the same with recessions ; now is it not clear and reasonable, that the predominant means of producing effect should be the predominant cause of effect ? and if the presence of the sun is more frequent than the presence of atmospheric clearness, then the sun should be the predominant cause of effect ; but the sun though it predominates does not shine constantly—and thus though the building should be more adapted for sunlight than

atmospheric relief, yet it should be independent of either in their perfection. Sunlight and atmospheric clearness are not concomitant with us; it is no exaggeration to say that our atmosphere *never* attains to the clearness of southern countries, and is materially unfitted for the proper development of true Grecian or Roman profiles. The sun does often shine and is excellent for the expression of shadow, even in smoky cities, but the atmosphere is never clear enough to be fitted for the development of delicate profiles. Which then should claim our first consideration in design? Beauty of profile must succumb in this country from its highest place and be content to reign in conjunction with shadow, if not to be subservient to it, and it was the perception of this necessity which forms one of the great charms of Gothic and Norman architecture, and was the under idea of Sir C. Wren, as evinced in the detail, the ornament, and the massing of his buildings.

For shadow is so indispensable to the development of perfect character in a building, that when nature is not favourable to its production, all that human art can do should be done to obtain it.

That the necessity for shadow is not however the same in all classes of buildings, may well be supposed; for instance, the grander or stronger the character to be expressed, the less need there is of it, we may see this, as regards grandeur, in the Pyramids, in the wall of the Forum of Nerva, and the walls of fortified towns; and as regards strength, in the Pitti Palace, Florence, and the generality of Tuscan palaces, the Palazzo Thiene, Vicenza, the Palazzo Farnese (north) and most of the Roman palaces. In all these the simplicity of the form being essential to their effect, it follows that the shadows should possess the same character, and any complicate or broken shadows given them would be wrong because not consonant with the nature of the containing forms; the most remarkable union of strength and shadow perhaps to be seen is St. Paul's, Covent Garden.

But for the full development of a more truly beautiful character, we may turn to the temples and monuments of ancient Greece and Rome, where as before remarked, shadow is carefully studied and expresses the beauty of the various forms, as in the fronts of the Parthenon, Pantheon,

the triumphal arches, the Coliseum; and in modern works, in the Basilica, Vicenza, the Loggie of the Vatican, the Palazzo Bevilacqua, Verona, the Lions Court of the Alhambra, the Library of St. Mark, Venice, and Whitehall.

There can evidently be no rule for the quantity of shadow, appropriate to so many different grades of the beautiful in architecture, but we may be pretty sure from these excellent examples, that the shadow should be of a medium power, not superior to the form, and consequently that all projections and recessions in massing or ornament should be of a medium character also, obtaining neither the largeness of the grand, nor the brokenness and depth of the picturesque.

To the picturesque however shadow is most necessary, and to a great degree indispensable; the proofs are so numerous in the architecture of the north that it seems needless to mention them; where is the Gothic building that in its porches, arches, mouldings, ornament and plan, does not show this?

As to the relative examples of shadow, as adapted to the expression of form among painters, one might mention Michael Angelo and Daniel di Volterra as grand; Raffaello, Leonardo, and Guido, beautiful; Salvator, and Rembrandt, picturesque.

Whatever style of architecture we adopt, it is not sensible to make use of those exact forms of mass or detail which were intended for an entirely different climate, and for an effect which we in England can seldom if ever hope to obtain; but the shadow which nature has denied us may still be gained by the effective, because sensible practice of northern art; by deeply cut mouldings, great recession of apertures or great projection, if the nature of the wall does not admit of the former, and ornament thoroughly pierced; all will hold shadow in themselves, strong and expressive though no sun should touch them, and doubly charming when so relieved; it does seem a great fault in the architect's education, that the importance of this subject should be so generally neglected, and that his art should be taught him as a matter of mere outline, form, or proportion; that in fact the effect of a single voice should be so cultivated whilst the additional charm of a second is almost ignored.

But in designing it should be remembered that parts

which hold shadow in themselves, such as mouldings, ornament, &c., should not be confounded with those which shadow another part, as in eaves, angles, walls, and detached columns; these do not hold darkness to nearly the same degree, and this degree is weakened as they extend or project; I know of no case where the extra and needless expense of detached columns is more seen than in the School of San Rocco, Venice, facing the north.

As regards ornament, under which head we will not at present consider mouldings, but the design and cutting applied to them, and carver's work in general; the first requirement is that the work should be good in itself, consistent with the character of the building, and expressive of its purpose, well and carefully cut as it approaches the eye, more deeply and roughly cut as it is distant.

The actual objects to be applied, who shall determine? For nature in her infinite variety is given us for a storehouse, it is in the appropriation and application of her resources that the true artist is shewn. In saying this I do not say discard the standard ornaments of any style, in every such style we and the world also have a fixed idea from habit of the ornament fitted to it, which should be deviated from with the greatest caution, because also it grew with each style and in each fulfils its purpose, even the extra depth of cutting necessary in some styles to obviate the obscurity of the atmosphere should be carefully done, or we shall do that which opposes the general character of the building. Wren has shewn great judgment in this respect. Italian architecture has been fitted by him as far as it ever can be, in form, shadow, and ornament, to the requirements of our land, and he who should gothicise it still more would soon find himself verging on another style, bearing more of what is called Elizabethan character. It is necessary to mention one custom of this period (Wren's) which is earnestly to be deprecated, viz., the exact imitation of the object represented: placing aside the cut up appearance it produces, as may be especially seen in the festoons at Hampton Court, it is against the just principle of consistency, for as architecture is in a great degree unnatural, that is, the exact copy of no type in nature, so also should architectural ornament not be the exact copy of any natural model.

Moreover in choosing the model, great care must be taken that it has in itself an expression analogous to the character of the style, as shewn in the application of the ivy, vine, sycamore, maple, thistle, and picturesque foliage and figures in Gothic art; and in the egg and tongue, volutes, honeysuckle, and beautiful figures in Grecian art; and here it may be remarked that the pervading character of the mass is constantly, if not always, exaggerated in the mouldings and ornament, which not being so immediately or individually perceived, aided nevertheless in producing the effect. Thus, for instance, the mouldings of ancient Greece or Rome, and any concomitant figures or foliage, are more graceful than the expression of the general mass or outline which is beautiful, and in northern architecture are more grotesque than the general character, which is picturesque.

That ornament should suit itself to the general character of the building is easily allowed; however, it should not only serve a purpose in this respect, but also have a meaning in itself. Yet, how does the case stand?

At the entrance of few modern buildings would the spectator find cause in this regard to suspect himself in England, or in a northern or Christian country at all. Grecian games, Roman triumphs, Heathen sacrifices and symbols, to the people dead and unmeaning, to the instructed offensive and absurd. Does our past afford us no scope for sculptured ornament? Have we not our ancient mythology, our times of romance, our history, our legends, our literature, our present, dull only to the dull? It is true, we have got rid of the heads of sacrificial oxen, Jupiter's thunderbolts, and the grosser cases of anomalous sculpture, but much, too much yet remains; we may have divested ourselves of the toga, but we still strut about in the Phrygian cap, or Roman sandal.

This is as truly the fault of the sculptor as of the architect, if not more; in the same way as the architect has allowed the engineer to encroach on his prerogative, has the sculptor allowed the architect to encroach on his. The sculptor should attend more to the benefit which architecture might afford him, and the charm which he has it in his power to give her, as exemplified by all ages, except our own. This fault is now, however being remedied, and

as the sculptor is becoming more employed on buildings, we should earnestly impress on him the scope which the history, literature, and customs of our country affords him for the exercise of his fancy, the following out of which principle renders Gothic sculpture a book as it were, in which all may read, be delighted and instructed, and makes the sculpture of the ancients, besides its other merits, a valuable source of information to us and the study of *literati*.

In the perception of this do the French vastly excel us, but the very boldness with which they apply modern subjects to ancient forms, as in the Arc de l'Etoile, and the Madeleine for instance, should act as a caution to us to go not over fast; it is enough to commence the change, and it will glide on easily and agreeably into the fact of an entirely different system from that whence it sprung.

The Gothic imitator is better and worse off in this respect than the ordinary practitioner. One period of our history and literature he can well express, but out of that everything becomes distorted and false, as in some diseases of the eye where all colours are seen as though of one unchangeable hue.

Bigots in any style are not to be commended, and are equally wrong in making George the Fourth, riding almost naked, and without reins, and in turning Victoria into a Mediæval dame. It is not that this or that thing is incapable of application, although it may be difficult: the power of applying it lies in the artist, not in the object. Does anyone suppose that the human beings and graceful drapery of the Grecian friezes, &c., are representations of a national fact? Does anyone really suppose that there was this monotony of perfect beauty? have we not heard of Socrates, of Thersites, of Diogenes, of Æsop? It was, however, the sculptor's business to suit his work to its continent form, and well as it been effected.

Do we fancy that the figures and dresses of the middle ages were so invariably picturesque as they are shown, or so charming in their angular quaintness; was dress never in disorder, was ornament universal, were all cloaks made of that material, which is best calculated to fall in sharp small and angular folds; assuredly there was scope for diversity of treatment; but again, it was the sculptor's

object to suit his work to the picturesqueness of its setting, and it is done with a success in no way inferior to the other. Neither the one nor the other, however, speak of the last 200 years of English life, they are the glory and exponents of the past, but it is for the sculptor of the day to embody the spirit of the day, which is the spirit of the whole national history. It is not this dress or that, but the energy, the inventiveness, the religion, the literature, the genius of an imperishable race extending in range from its savage down to its present civilized state; and here, let us take to heart the words of an eloquent American philosopher, Emerson—"Beauty must come back to the useful arts, and the distinction between the fine and useful arts be forgotten. If history were truly told, if life were nobly spent, it would be no longer easy or possible to distinguish the one from the other. Beauty will not come at the call of a legislature, nor will it repeat in England or America its history in Greece. It will come, as always, unannounced, and spring up between the feet of brave and earnest men."

Architecture is as much a fine as an useful art, and affords scope for the highest application of the sculptor's imagination; not only then should the additional charm of sculpture be sought, but we should seek that particular class of character which suits the corresponding character of the nation, and for this reason I cannot but regard the *beauty* of ancient Greece or Rome, as partially unfitted to our national perception.

The northern races are and have always been distinguished for their perception of the fanciful, the picturesque, the irregular, the original, the strongly marked: it is shewn in their literature, their architecture, their painting, music, sculpture, legends and history, it bears no analogy to the genius of the south; it is no deficiency, but a difference of perception which marks them, and those who labour on half despondingly, to evoke the spirit of beauty in the people, must first of all educate and train them into a just appreciation of it, for slightly does it enter into their national character. The heart that bounds, or the eye that glistens at the merry or plaintive strains of a correspondingly tuned music, remains unmoved at the most regular, normal, and merely beautiful composition of a nature foreign in its expression to its own, and I have seen men

to whom all the wonders of Grecian and Roman sculpture were little better than dolls, who had no perception of art, as art, stand entranced and delighted before the rough but fanciful ornament of a sculptured Gothic tomb. It is very usual to run down the English as dull and slow in the perception and love of art as a nation, but are those who complain of this, sure that they touch the right chord of the national feeling? Are they not drumming Homer or Sophocles into the ears of those who, dull and unresponsive to the lesson, yet feel strongly and passionately the irregular, but corresponding charms of a Shakspeare, or an old balladist? Do they not seek to make exclusively attached to cloudless skies, calm seas, and perennial springs, those in whom the power of the storm and the gloom of the mist, the roaring of the restless ocean, and the wildness of the mountain path, are a love and a delight? They speak to us in a language we understand not, and complain of our stupidity in not answering. Now that the language in which they would always address us begins by most intense application to be understood, they look around with satisfaction and hug themselves with the idea that the Beautiful is taking root, and overspreading the land; but I feel convinced that whilst a Gothic monument, a single ballad, an old sword hilt, or a broken lectern exists, there exists also the hiding place of a power, the true sovereign and genius of the people, which will at the proper moment, and in due time, rise like one of the native heroes of the past, and keep the stranger in subjection to its sway.

It is for this reason that the sculpture of a building should address the natural feeling of the nation and speak to them, not only in a language which they can understand, but of facts with which they are most likely to be acquainted.

As regards the proper points of decoration, we may see that all junctions and angles are more legitimately such. This is the case in Grecian, Roman, Norman, and early Gothic; the Tuscan palaces, in some of which the angle wall has especially been studied. In the Roman palaces, the same is seen in the angle rustication. Where an ornamental appearance is more particularly sought I cannot but think that the decoration should be confined to the principal features, the doors, windows, strings and cornice,

for the massiveness or strength of the building is retained by the breadth of the plain interspaces, and the eye more agreeably runs over the ornamental character of the mass in perspective, and can study each feature separately and undistractedly ; as examples of this system, one might remark the earliest palatial buildings of the north of Italy, the terra cotta palaces of Ferrara and Bologna, the Town Hall of Piacenza, the Hospital, Milan, the Podesta's house, Orvieto, and Norman architecture generally. Whilst the effect produced by distributing the decoration more equally over the whole surface, is to be seen in the later periods of Gothic art, in many Elizabethan buildings, in the Town Hall, Seville, the monasteries of Valladolid, and in Spanish architecture generally (of the Revival), and in Italian Cinque Cento ; at the Doge's palace, and palazzo Trevisano, Venice, and the Certosa, Pavia ; in all these the greater or less quantity of work applied throughout the surface, renders them (however admirable, as mere ornament) cut up, weak, distracting, and deprives them of that idea of solidity or strength, which should be inseparable to even the most ornamental building that architecture can produce.

String courses should form a primary ornamental feature, and are well shewn in the earliest palaces of the Revival, at Cremona and Piacenza and other Lombard towns, they are more reasonable subjects for good ornament than the top frieze, which is too far off to be easily made out : indeed they should partake more of the character of a frieze, with projecting mouldings carried off by mouldings and spaces into the wall, and ranging on the first tier of windows with the balconies ; all projecting mouldings may be advantageously carved at angles into heads or figures, as was often done in Tudor architecture, or heraldic shields, somewhat after the Tuscan principle.

There are many other methods of obtaining ornamental effect, which take a secondary place, such as the formation of geometrical patterns by receding brickwork ; a system very effective in some cases, and most in use among the Spaniards and Moors, for blank walls with brick cornices on edge, it tells very well, specimens of it may be seen more particularly at La Seu, and the leaning tower at Zaragossa.

Different coloured and polished marbles should be most

cautiously used in such a climate as ours, the more because they appear unfitted for exposure, and the effect gained by them is very dubious. The merit of the artist is little benefited by such toyish adoptions. This and the system of intaglio, either of marble or of artificial substances, are more fitted for internal decoration: and then should be used reasonably, and not placed so far from the eye as to be seen with difficulty, as is often the case, at Florence, Palermo, Monreale, and Orvieto, and in many modern Gothic buildings. Geometric designs of the same description used by the Moors, are generally placed nearest the eye, as in dado's, &c., but this comes more under the head of internal ornament, which we will not enter on.

It was the custom of the Romanesque builders to leave the thorough stones, and not saw them off as is now done, their projection gives additional picturesqueness to the wall, affords room for sculpture, and in repairs may be turned to advantage; knockers, bell pulls, scrapers, water pipes, lamps, railings, are all legitimate subjects for design, and confer additional interest on a building, but as inferior objects they should not be brought too prominently forward, it is in the actual parts of the building itself, more especially the portal and cornice, string courses and windows, the chief ornaments should lie, and in all these we should avoid flimsiness, shallowness, senselessness, and extravagance. Neither should the same ornament be indiscriminately applied to all buildings, it would be like playing the same accompaniment to different airs; we must remember that ornament in itself is capable of various expressions, and the antiquary from a few pieces of such which are found in a ruin, may be informed of the general character the building bore as clearly as when we find a torso, a head, or an arm of a statue, we can conclude as to the character of the form to which it belonged.

And for this reason, when original ornament is applied, the particular leaf, flower, shell or figure, which assimilates to the character of the building, should be carefully chosen, and then drawn, altered and adapted for the further development of that character, and for the production of light and shadow. This is to be seen in Grecian, in Gothic, and in most styles of the past, and we should sedulously avoid the idea, that the actually beautiful is

applicable to all purposes, for an object excellent in itself is not always so in combination with a different nature of excellence.

CONSTRUCTION.

Substances of various kinds are the architect's means of producing the form, shadow and ornament before treated of, and it is certain that the nature of each substance, be it stone, brick, wood, or iron, is adapted for a different system of putting together, ranging as the substance varies in size or strength, ductility or roughness, and that these qualities ought to determine the nature of the construction, and be the fundamental cause of any appearance, and consequently of any idea such appearance or style may present to the mind. Construction is the essential foundation of true art, and to make a skeleton within which the external form hides and does not express, is an architectural hypocrisy, which can only please, until it is discovered, and is a disgrace to the designer so long as it stands. There are what may be called the enigmas or curiosities of construction, which are harmless when merely meant as tricks, and not hidden, as for instance, the entrance door to Fiesole Cathedral; but as a system, false construction is an unbearable and ignoble imposition, the unenviable distinction of modern times.

Of all the glorious styles of the past, what one can be named which originated or was perfected in deceit? What one can be named which does not derive its general character and merit from its true construction?

If we turn to the Grecian buildings and the earlier examples of Roman architecture, we find that the construction is what it appears to be, and is the basis of their style, differing in character according as the size of the material differed.

In all, simple repose is the system of construction, and in all there is a general likeness.

Directly the arch was introduced in Rome, it was shewn without reserve, and is the great feature which marks a change of style.

In Romanesque and Byzantine Architecture the semi-circular arch is the primary feature of their construction

and character, and it is this which renders the Cinque Cento and Roman arched work so capable of amalgamation with them, as may be more particularly seen at St. Mark's, Venice; the Cathedral, Siena; at the Porte Noire, Besancon; and the Porta dei Borsari, Verona. In Gothic, the pointed arch or equilibration is the glory of its constructive power, and the exponent of one fundamental character, however varied in all its phases. The Horseshoe arch is the foundation of Moorish construction, and enters even into the character of the very ornament. The palaces of Tuscany, the half timber edifices of Europe, and modern engineering works, are likewise fine examples of character founded on construction, and the more these are anatomised the more is reason satisfied of the effect being founded on the actual cause.

As progress in construction occurred a change in character occurred, and in none of the recognised styles before the 15th century do we find the actual construction hid or falsified in order to retain the appearance of a past system, and consequently there is always a progression to something new.

Now let us turn to modern Europe, more especially England, and analyse a few of its largest buildings; let us strip them of their ashlar work, clamped on to the true skeleton, and what do we find? Arches of every size, in every direction. It is most true, we have been grossly deceived; there are seldom fine blocks of stone like those of Greece and Rome, no simple unscientific repose, but a work of much scientific and ingenious contrivance. This may be very clever and curious, but it is essentially a vicious and inexcusable system. Is the arch an unsightly invention that we should seek to hide it? Is the nobler work to be covered that the inferior work may be seen? It is unreasonable and absurd, yet such is the case with many of the largest buildings in England, which are the product of a system fundamentally false. It is the same in Gothic and many other revivals of the day, the particular features arising from a necessary method of construction are still retained without the construction which produced them.

The commencement of this dates back some 250 years. *It was the revival of the Antique which produced it, and*

it reckons among one of its first adopters the justly celebrated name of Palladio. The same blind passion for an imitation of antiquity, at the cost of reason and sense, then began, and now more glaringly and grossly continues, a system which, having no foundation on truth, must in time fall.

What is past, is past; let us only act up to the principle of true construction. Let us only allow, as every ingenuous mind must, that everything founded on deceit is unstable and vitally wrong, and we shall by a little trouble, thought and experience, rid ourselves of a disgrace, and lay the groundwork of new and better things. For we may be sure that the more science advances the more art advances. New forms require new developments, and original construction requires original art to aid it. Had Sir C. Wren kept to the old Italian system of construction we should have no such treasures as Bow and St. Bride's, his knowledge of construction was the foundation of his originality, and as regards the method of discovering original construction, it is not amiss to use the very words of this great, venerable and learned man.

"Nature in the best of her works is apparent enough in obvious things, were they but curiously observed, and the key that opens treasures is often plain and rusty, but unless it be gilt, it makes no show at court," which sentence would seem to imply that to nature we must turn for hints and new ideas, in construction and science generally, and that it is the province of art so to beautify them, as to render them fit for public show.

Can there be any doubt that the invention of the pointed arch and groined roofs, not only gave us the flying buttresses and pinnacles, but that the style thus produced evoked also a new style of ornament with it, and that the primary feature, the pointed arch, is the soul, the vivifier of the whole system; and it is curious to remark that the pointed boustrophedon moulding came into use simultaneously with the pointed arch.

As regards our own country we need only cast our eyes around to know that brick is the principal building material, not only plain and plastered, but even where stone is the apparent material. Where stone is used alone it is generally of small size. Rubble work and

flint are not unusual ; now it is evident that the method of spanning any ordinary voids with such materials is by arching, and this in fact is the plan pursued in the great mass of buildings, including that bungling method called the straight arch. The power such forms have of producing ornament has been strangely neglected, and the poor and pitiful custom of hiding the agreeable radiating joints of the work by some meagre mouldings or architrave, stuck on in compo, forms the usual sum total of invention, yet they afford excellent scope for ornament in themselves and combine well with a variety of other forms which may be designed around them. The arch should be made more than a semicircle for the sake of perspective, never to be splayed more at the impost than head, as that makes it seem to tumble, but may be higher at head than impost mouldings as in the Florentine palaces.

It is not so much, however, in domestic architecture the arch is to be advocated, it exists and wants only taste and attention to render it ornamental ; but it is seriously to be considered whether it should not be the grand and primary feature of the noblest works architecture can produce—whether all the styles of the past, unfitted to the habits of the day, foreign to us, and requiring deceit and unnecessary expense to produce them, should not give way to true construction, to the noble and calm grandeur of the semicircular arch, giving it that first place which it deserves, and which it is pre-eminently fitted to retain, and which, appreciating the value of varied mouldings, and the friendliness of shadow would, in a short time, bring forth a corresponding style of ornament, neither so monotonous as classic, nor so grotesque as Gothic.

That such a style will partake much of Romanesque or Norman character is doubtless, and indeed, founded in a great measure, on the same principles, will yet carry out, in a more perfectly scientific and artistic manner, what in them we can only consider as the commencement of a grand system.

May the arch then be the foundation of our triumph, and nature, ever varied and charming, with her leaves and flowers, her treasures animate and inanimate, our Encyclopedia of ornament.

It would be impossible by writing to give any detailed

account of the parts which form any style, and one can merely point out those more striking features which are to be avoided or sought. Every component part of architecture, forming a feature or subject by itself, should consist of three divisions—base, body and capping. We see this in dados, columns, entablatures and the building itself. The same should hold good in string courses and balconies, and any ornamental feature: consisting of the ornamental part as principal, a projection to protect it in a measure, and a band to carry it off into the wall. In walls too much attention cannot be paid to the base. It is a feature generally much neglected, its general character should be firm, bold and striking. In many of the Venetian palaces it forms a very remarkable feature. In Gothic architecture also its value is well understood. The Strozzi palace exhibits the result of its deficiency. Above all things a diminished column—any one of the orders supporting an arch, except on a small scale, is to be avoided; this with the superimposed impost is the great drawback to Brunelleschi's architecture at San Lorenzo and Santo Spirito, Florence. The same may be seen at the Town Hall, Lucca, and its contrast at the Town Hall, Siena; and more signally at the Cathedral porch, Lucca. At San Frediano, Lucca, the effect of the arches resting on single columns, is that of a crushing weight on an inadequate support. The same at Pisa Cathedral. Its simplest contrast in the round undiminished column may be seen in most early Norman churches—Orvieto Cathedral and the Church of the Frari, Venice.

The column, as designed by the Greeks, was for quite another purpose, and never can be justly used for this as it stands—even a single undiminished column—though better, is not enough. We shall require rather piers than columns, more approaching to the piers of the Loggia dei Lanzi, Florence, and the piers of Cremona, Parma, and Siena Cathedrals, which are of square form with semi-engaged circular shafts on each surface.

Pilasters are equally to be shunned, as indefinite in character and affording no scope for original embellishment, they are neither truly ornamental or useful as generally applied, yet something of the same nature, more of a moulded buttress and with more capital would be

highly effective. Nothing is so poor and unmeaning as a single angle pilaster, but its constant introduction shows the perception that something is wanted, and one might well receive hints from the rusticated angles of Roman palaces, most examples of Gothic art, and some of the Tuscan palaces.

Apparent weakness is to be decidedly avoided, however strong the reality may be; an arch containing two smaller arches with no central support, a series of projecting arches in the same way to form pulpit or balcony, the old form of projecting sounding-boards, coved galleries without bracketted supports, and the projecting eaves of railway architecture, are all in bad taste; for strength, apparent strength is the first demand of the spectator.

Walls may be in many places strengthened by the introduction of circular work, filled up or not, as fitness dictates; between arches of any size they should always be used, and may be made very ornamental, besides relieving the lateral thrust; care should be taken always to show the radiating joints.

The introduction of iron and glass will also materially affect the design, but these as being secondary means of construction should be adapted to the character of the whole building. In fine, whatever system of construction is adopted, equilibrium, arch, corbelling, or simple repose, it should form the key-note with which all the other parts of the building, proportion, form, shadow and ornament, should harmonize.

MOULDINGS.

There are two principles diametrically opposed for the appliance of mouldings, viz. projection and recession; Classical architecture shows the first; Gothic and Norman have adopted the last, and in many cases combine both; this is as regards their relation to the face of wall. Again, the southerners and their followers, have designed their mouldings for the sake of light, the northerns for the sake of shadow, this is as regards their actual forms. The reason why the northerns did this would appear to be, on account in the first case of the inclemency of the climate, its destructive effect on any ornament too exposed to it; and in the second case from the fact, that light is not

favourable with us to the production of effect, or the expression of delicate outlines. The principle in both respects as practised by our forefathers seems to be correct, because adapted to produce the best effect and the surest protection, but as the thickness of modern walls does not often admit of the same depth of recession, it may be necessary to practise it always in conjunction with the southern principle; be this as it may, we are sure that nothing is more important than the study of mouldings; but this study so insisted on by all, is not what is usually meant, viz. the production of a more *beautiful* example from a known model; not the making a *cyma* more delicately exquisite in outline than any known: but the study which shall give to each individual member the tone of the intended expression, both in outline and shadow; for it is necessary that we should be impressed with the fact, that even the most simple forms convey an expression of some definite character to the imagination, the nature of this difference was shewn before in the three *cyma rectas*, (p. 137) and the nice perception of this difference is always a great merit in the artist. The effect of a building greatly depends on the fitness of these outlines in form and shadow for the development of its character, and they demand the most careful attention, those which project should be more studied in their outline, and those which recede in their shadow. The number of classic mouldings is certainly insufficient for the multifarious ends to which mouldings must serve, and to the important place they hold in architectural effect as shown by northern buildings, but an excessive use of them is destructive of that breadth of form and shadow which public buildings should possess, for they cut up and render little the largest masses, as may be seen in the decline of Gothic art, of which this custom is one of the surest symptoms. The almost sole attention given to the production of shadow in Gothic mouldings renders them unsatisfactory to the admirers of form; indeed, their outlines are often positively ugly, from them we may learn that mouldings of more than two curves are to be avoided, for a third curve weakens the idea of strength, and to gain this a fillet is necessary; the *idea* of a continuous number of curves in a classic cornice is evident, but this continuity is rendered agreeable by the *fillets*.

which separate them individually, or to use a better expression, bind them together, and give them that feeling of strength which architecture, from its great necessary admixture of right lines, is calculated to express. The horizontal direction of mouldings as predominant can only be proper where simple repose is the principle of construction, for it is this (the means of construction) which justly receives that decoration and placing forward, to which it is entitled. In no case is this more clearly and beautifully followed out than in Greek architecture. Nothing can be more simple; the cornice, the frieze and architrave, are here formed on the actual construction, and the supporting columns are particularly studied; but with all its merit, how unsatisfactory in this respect is the basilica of Vicenza, which over the arched system of construction has another system, antagonistical in the necessary direction of its mouldings, and which renders it difficult to say which lines predominate. The arch here is the great feature of its effect, and the disagreement of horizontal lines with it is seen by the depressing appearance of the comparatively heavy entablature which surmounts it; this building is, perhaps, the most wonderful and beautiful combination of two most opposite principles which study and genius could devise; and yet, I think, shows that where the arch is used, the lines which best assimilate with it are the vertical. This is a most important question, for the congruity of character gained by the direction of lines in connection with the construction is incontestible, and for the production of excellence one system must predominate. In all mouldings which project, where the character by means of form is sought, no better example than Palladio can be chosen, especially in the basilica, which rich as its general character is has not one moulding ornamented; but for mouldings which recede and which depend on shadow principally for their power, ornament may be justly applied, and there should be many projecting points to catch the reflected light, and define more clearly their outlines. Not that the projecting mouldings are to receive no ornament, but that the receding ones should receive more. Opposition of form in mouldings is very agreeable to the eye, and increased value is given to the general outline as seen in the curve

of the Corinthian abacus against the straight line of the architrave. The importance of this opposition of form is well known to painters, and is one of their rules of composition.

PROPORTION.

In former remarks on the nature of beauty, the writer came to the conclusion that right lines could not produce, but might essentially aid its development in architecture. The importance of proportion is undeniable, and its analogous expression to the three principal qualities of strength, beauty and grace, for instance, is certain, as shewn by the three Grecian orders; or rather in these three columns we have the difference of proportion suited to three phases of the beautiful.

Form may be called the melody of architecture, with which proportion and all other aids should harmonize. As the form alters, so must the proportion; and for the innumerable varieties of expression which form is capable of producing, there must be as many varieties of proportion, and every slight deviation in proportion will produce a tantamount change in character. To give a strong massive prison, the doors and windows of a Roman temple would be wrong, merely from the incongruity of character as expressed by proportion. It would be like giving to the body of the Farnese Hercules, the beautiful limbs of the Apollo. The Strozzi Palace, Florence, is allowed to be a perfect work in its way, harmonious as a mass, and pleasing in the idea of compact strength it presents to the mind. The whole form of this building is rather longer than a square, the cornice about one-thirteenth of the whole height, the door and windows including their component mouldings, average rather more than a square in height. None of these proportions are beautiful in themselves, but they have the proportion which assimilates to actual strength, with an increase which tends towards the double square, which is beautiful, and are excellent for the expression of the required character. Proportion is nothing by itself, as in plane geometry, for an artist's eye, but depends on the analogy of its character to the building on which it is used, and is to be gained only by

study and observation, very slightly, I believe, by innate perception. The two former will certainly inform as to its efficacy; but the scientific rule which would determine it is surely most suspiciously to be received, if it is true that every variety of character requires a different proportion. Moreover, the unreasonableness of such a rule as an abstract truth must, I think, be evident. Alberti says the width of a space being 4 feet, and its length 8 feet, the proportionate height, or the height most agreeable to the eye, is 6 feet, as being equidistant from four and eight; but make this form, and it certainly has no particular charm. Others say, the width being 4 feet, and the length 8 feet, the height should be three-fourths of the two added together; but the proportion thus produced bears in itself no claim to the beautiful, even were they correct, as proportion must vary to suit the character of the building, these or any other rules can never be unchangeable. Surely we have sufficient examples on which to ground our knowledge of the general principles of proportion, without shutting our eyes to the existing proofs of it, and seeking blindly for its laws in any science. Take as an instance the doorway of St. Sebastian, Mantua, by Alberti, and the door of a house, Verona, by Sanmichele: here are two apertures relatively proportioned, each being much less than a double square, and with neither proportion does the beautiful work around assimilate well. Yet of the two is not the breadth and massiveness of Alberti's detail best? because the ornament and proportion nearly approach each other in character. Here it is evident that much less than a double square does not suit graceful ornament; but in Italian architecture generally, and in Grecian too, a double square does unite with the beautiful character of its surrounding work, and in Cinque cento, where everything tends to grace, and even to weakness, we find the proportions becoming more and more elongated. This is as regards various changes of the beautiful, the essence of which is variety; and this enforces a degree of regularity, without which it would run into irregularity, which is the essence of the picturesque; that all things which we may justly call beautiful are subject to this rule of a varied regularity, may be seen by looking at the proportions of human beings, and many other beautiful

animals, and that the rule of irregularity prevails in the proportions of the picturesque is seen in the branches of trees, the edges of rocks, &c. For this reason, any architecture essentially picturesque in its character may be more capricious in its proportions, without detracting to its merit as excellent art, although in such a case the fundamental effects of proportion should be known and kept in mind.

The proportions of window openings and interspaces, of openings and their architraves, are not to be set out invariably on the dicta of any men. The first especially must in practice materially depend upon necessity, and moreover it may be remarked that even where windows have only the same space as themselves between them, the same idea of breadth and strength which more than double their width between them gives, may be gained by extra height between their heads and the sills of the next floor openings, and though we owe much to the investigators on proportion as to the effect of inter widths, we have no data, if I remember right, about inter heights, which, for a noble appearance in a building, should be as great as is usually possible. As to the proportion of architraves being not less than a sixth or more than a fifth of the void, it is difficult to conceive on what grounds it is asserted. Many most excellent openings, even in Italian architecture, are more; the gate of Ghiberti, at Florence, for instance. In other styles it would be useless to particularise what should be the general rule.

Not that from this it is to be inferred that in Classical art these rules of proportion can be harmlessly played with by every one. Rules of whatever kind are most valuable, when not meant to repress design, and as a starting point from which we may see how we can effect improvement, indeed though they have had the effect of making architecture a commonplace business, executed by commonplace men, yet to one who has been tossed about in the uncertainty of original design, they are like terra firma to his unsteady footing; these rules of proportion especially are most difficult and most valuable, and that they have been departed from at times with great success is no depreciation of their use for the ordinary practitioner; those deviations were effected by men of great genius guided by study.

Variety of proportion is however necessary, but the difference will in ordinary buildings be of so slight a nature as to be unperceived by the public, and can be easily ascertained by taking the double square in voids for the standard proportion, and so on in other fixed proportions. That the proportion must needs vary, may be inferred from the fact that a balustrade near the ground and a balustrade over the cornice ought not to be the same; that a column perfect as a ground support would require an alteration when placed on a basement, and that the Doric columns of ancient Greece are not quite fitted for a balustrade, without alteration, as I have often seen them. The necessity for this difference of proportion in one subject is well shewn by the different heights of the three orders.

An acute investigator of the principles of art, (Harding), has asserted that irregularity of proportion is the cause of beauty in architecture, and has brought forward a Grecian cornice as a proof, but he has been misled by the seeming irregularity of a portion of a whole—and however varied a cornice may be in its inferior divisions, yet it bears a regular proportion to the whole mass and to each individual member of that mass, founded on a scale taken from the diameter of the base of the support or column, to which all the subjects of the composition, dado, base, shaft, capital, and entablature, are referable in regular quantities—there are other examples given, but none so apparently confirmatory as this of a very dangerous error, viz., that irregularity is productive of beauty; were this the case the most confused forms would be the most beautiful: irregularity means without rule, and is only applicable to the picturesque.

FOREGROUND AND BACKGROUND.

Everything is enhanced or lessened in value by its concomitants, "*setting off*," to use a common expression, is much neglected, often entirely disregarded, and yet is a matter of much import. The toll of the cathedral bell heard by night in some deep and gloomy valley, sounds awfully and warningly, and has a terror in its measured solemnity; yet the same sound heard in the sunny cloisters where the wild weeds grow and the lizard has no fear,

becomes tranquillizing and melancholy, and as you rest in some retired nook and catch the sweet voices of the choristers and the pealing of the organ in harmony with the rustling of the green leaves, you enjoy a holy pleasure which the same strain could never impart in the crowded hall though executed by the most celebrated artists.

The character of everything changes with the character which surrounds or accompanies it. Westminster Cathedral has never been a Gothic cathedral to me,—even at night the distant roar of the troubled world destroys that feeling of serene and perfect quiet which seem to shadow forth the quiet of Heaven; this cathedral has never seemed to me to belong to modern London, but rather to be the valued, venerable, and glorious relic of a past state of society, a past creed, and a past age, to which we of the present day bear but a slight affinity.

In architecture this setting off, is gained by the foreground and background; every building to form itself into a perfect picture must have these, and it seems to me a great error even in the largest buildings to suppose that they contain these advantages in themselves. Such buildings as Whitehall, or the Library of St. Mark's, Venice, the Farnese, &c., have evidently no claim to such an arrangement, nor has an ancient Grecian temple, yet they are considered perfect works of art in all respects; in these and in all buildings, the work itself does in reality form the principal composition, to which the surrounding buildings and figures, or nature, forms the foreground, and the surrounding distance and sky, the background; that this is the case is allowed by painters, and is the method of their making architectural pictures. How well does the irregularity of Gothic outline harmonise with the jagged clouds of a northern sky, with the sharpness and action of our climate, and how well does the calm beauty of a Grecian temple agree with the unclouded expanse of its bright blue atmosphere, with the repose of a climate where days and nights glide on equally serene, and equally beautiful; there is more in this analogy of character perhaps than we are apt to believe: extending even to the costume of the people who move around us, and which makes the modern European's dress seem ludicrously out of place among the ruins of ancient Egypt.

A neglect of the necessary accompaniments of a new building, or a want of good taste, arising from a love of novelty or a blind admiration for some particular style, too often leads to the greatest anomalies in this respect, and many buildings, excellent in themselves, are so placed as to seem dropped by accident from some other world; this is a complaint under which we suffer, which has no cure but time, but if we work up to the *principle* before expressed, we shall avoid over irregularity in a large city whose size and grandeur demands a certain degree of simplicity and massiveness, and keep our more fanciful ideas for their picturesque and rural attributes, rocks, trees, clouds, and running waters, and be likewise sure that the picturesqueness of a castellated building on the Rhine, rock mounted and surrounded, is not the picturesqueness which is fitted to a castle situated amid quiet lawns and well-trimmed gardens.

That this principle should be advocated is the more necessary, from the fact that those high in authority whose influence the student feels, so often expressly denounce anything but the study of the actual building in considering a design, and have by this unsound teaching left the breach open by which we are flooded with imitations of all the styles of antiquity, without regard to their situation, and have given ground for belief that all buildings possess that advantage in themselves, which even St. Peter's or St. Paul's but slightly attain to.

In making the rough sketch of an intended building, it should be done from various points and always in relation to the objects around it; this having been once satisfactorily made out, the building may *then* be a study of itself; had this been done we might have avoided having consecutive buildings in the most widely separated and unharmonising styles—disagreeable only from their juxtaposition—moreover wherever great projections occur, the visual ray should be projected from the ordinary point of sight, and all ornament avoided within the angle it covers; from want of due reflection I have seen many instances of rich work being lost; it is better even to exaggerate the inclination of the visual ray, than to put in ornament as though the building could ever be seen in geometrical elevation.

THE SUBLIME AND THE PICTURESQUE.

So many have written on Beauty, and it is such a vexed question, that I shall not treat further of it, but there is one quality so important and generally so cavalierly treated, that I must say more about; that quality is picturesqueness. This is a very general expression, indeed of European use, and calls to my mind the works of Salvator Rosa, icebergs, rocks, ruins, withered trees, things jagged, irregular, angular.

Now I think it can be shewn that this quality bears more affinity to the sublime than to the beautiful, and frequently forms an important attribute of it.

The ancient Greeks were masters of the beautiful, they perfected it up to now, in itself purely and in all its varieties; in their most majestic effects there is little if anything of that undefined terror which is justly held to be one of the essentials of the sublime. Repose is the pervading idea of all their noblest statues, the Hercules, the Saturn, the Olympian Jove, the River Gods at the Vatican, the Theseus, the Illyssus, and more strangely still, in the Laocoon. The very dæmons of the race were benevolent; terror was a quality of which they seem to have had no *national* comprehension, and considering this as essential to sublimity, I can fix on no work of theirs which perfectly produces that quality, and the same occurs as regards the picturesque, not that they never touched on the two, for the Theseus, Illyssus, and Laocoon possess certainly sublime features, and the drunken Fawn, Cymbal Player, and many of their rural gods and dæmons, are picturesque; but in both cases it is a mixed quality, combined with the beautiful which is generally predominant. To find these characters more perfectly exemplified we must turn to a later race, and a later method of expression. How intimately the two are connected may be seen in Schiller's poem of the Diver. The group above, the Diver himself, the site, a rocky promontory, are unmistakeably picturesque, whilst the scene in the whirlpool itself is full of mysterious terror and is essentially sublime, the two forming one perfect composition to the imagination. In Shelley's "Alastor," we have the same excellent combination of the two qualities:—

"Lo! where the pass expands
 Its strong jaws, the abrupt mountain breaks,
 And seems, with its accumulated crags,
 To overhang the world; for wide expand
 Beneath the wan stars and descending moon
 Islanded seas, blue mountains, mighty streams,
 Dim tracts and vast, rob'd in the lustrous gloom
 Of leaden colour'd even; and fiery hills
 Mingling their flames with twilight, on the verge
 Of the remote horizon. The near scene,
 In naked and severe simplicity,
 Made contrast with the universe. A pine,
 Rock rooted, stretch'd athwart the vacancy
 Its swinging boughs, to each inconstant blast,
 Yielding one only response at each pause
 In most familiar cadence with the howl
 The thunder, and the hiss of homeless streams." * * *

"One silent nook
 Was there, even on the edge of that vast mountain,
 Upheld by knotty roots and fallen rocks."

The distance here is unmistakeably sublime, mysterious, vast and awe-inspiring, whilst the foreground, though not without sublimity also, is stronger in the picturesque, with its pine rock rooted, its homeless streams, knotty roots, fallen rocks and accumulated crags.

The same with the Alps, Mont Blanc itself being sublime, whilst the mountain pine, the broken branches, the twisting stream, rock divided, the wooden chalet with its breaks and galleries, and the goats on the rugged declivity for the foreground are merely picturesque. Substitute a weeping willow or aspen for the pine, a normal Italian villa for the cottage, a stream meandering through grass enamelled islets (the swan's home) for the rocky burn, and some sheep on an undulating hill in place of the goats, and the sublime character of the whole would be materially destroyed. Nature to herself is in this respect always true and consistent. It is in nature almost only that we perceive the sublime, in the defiles and among the masses of the Simplon or St. Bernard, St. Peter's or the Pyramids would afflict us with a sense of our own littleness, but sublimity unlike grandeur does not require size as an essential feature, and if we can find it in art, it is to Michael Angelo we must turn. We may observe it I think most strongly in parts of the Last Judgment, some of the Sybils, and Jonah in the Sistine Chapel, the figures in the spandrels of St. Peter's dome, the Brutus in the Uffizii, and

above all in the statues of Lorenzo and Julian de Medici at Florence. A mysterious dread is excited by all these works, but it becomes terribly menacing in the Medici. Now the outlines of all these and the celebrated statues on the Medici tombs, contain much of the picturesque, much that is roughly and sharply angular, but of beauty as expressed by the Apollo or Venus, little if anything; indeed it is no detracting from this wonderful artist's merit, to say that his idea of such beauty was of the faintest and roughest kind, had it been otherwise he would not have been what he was, the expounder of the sublime.

We may trace the downward change to greater picturesqueness, still retaining much of the sublime in Tintoretto, who professedly practised his manner of drawing, continued by S. Rosa, who carried it in his ordinary works to actual picturesqueness, often verging on the merely fanciful. We have here a chain of picturesque outline which leads us to the sublime.

The graceful leads us up through the beautiful to the majestic, the noble, the grand: but pass that barrier and the beauty which decreased gradually as we ascended will have almost disappeared. It is to this point Raffaele ascends, but his sense of the beautiful before the picturesque prevents his more than approaching Michael Angelo in the sublime, and of these two the most perfect expressions of Form, each in his way is the most perfect master.

It is the same as far as my experience goes in architecture. Gothic architecture being essentially picturesque, does often in our most noted European cathedrals produce the sublime.

"How reverend is the face of this tall pile!
Whose ancient pillars, rear their marble heads
To bear aloft its arched and ponderous roof,
By its own weight made steadfast and immoveable. * *
It strikes an awe
And terror on my aching sight. * *
Give me thy hand, and let me hear thy voice,
Nay, quickly speak to me, and let me hear
Thy voice, my own affrights me with its echoes."

Though much of the sublime and shadowy dread which characterises this passage, arises from the feeling of the person speaking, yet I am sure that only a Gothic cathedral could produce it, and it bears internal evidence of being

a Gothic cathedral of which Congreve was speaking, when he composed this fine passage, (from the *Mourning Bride*).

The architecture of Greece has little that is picturesque about it, as it stands for our consideration when restored, but is eminently beautiful, as far as architecture can be, in all its phases, ancient and modern, but the original existing examples of that art being so few and so much being lost to us, it is but fair to allow that it did probably express as much picturesqueness as may be found in its better known statuary.

Picturesqueness then, so far from being an inferior quality to beauty, or synonymous with it, as I believe it is not unfrequently considered, is I think a most important and separate one, and seeing its close affinity with the sublime, the noblest character an artist can express, should form an especial object of our study.

ASSOCIATION OF IDEAS.

It seems to me that the architect should guard against the dreamy pleasure excited by what is termed the association of ideas. From this blinding cause have arisen many of the poorest imitations of the day. However much the artist may delight in identifying himself with the past, he should remember that it *is* past, that the public, that the world has its tastes, habits, ideas, character and life, as strongly shown and determined as they ever were in the history of mankind, and that he *cannot* drive us back to a period which, however it may suit his individual taste, is not *our* period. In vain shall a modern Deucalion cast stones behind him to vivify the dead, they will remain lifeless. In vain did revolutionary France adopt the names and dress of dead Rome; in vain does this or that man call us back to the days of a Henry or a Charlemagne. We will adopt the garments of no past age or nation, as we are we are. Whereof are we ashamed? Is it of the spirit of the age? It should be our glory and thanksgiving to have lived in this time, a time our fathers longed to see, for which our great men wrote, and fought, and suffered, and of which our architecture should be a type. What do such men seek in the past, which the

present may not afford them? But they turn their backs on us as dull and matter of fact, and carry that strength to the imitation of the past, which should be used for the development of the present. The future historian will judge of these aright, when he shall say, that those who might have evoked the true spirit of art in these times wasted their knowledge in the raising of lifeless ghosts.

In denouncing the pleasure of association of idea in architects, we do not wish to abjure the proper enjoyment of it, but only in so far as it leads to a bigoted belief in the sole existence of any particular style, nor in advocating novelty do we seek to destroy the past or the existing. And in our study of those styles with which are connected such names as Palladio, Wren, Wykeham, Angelo, we may well love to be led and influenced by their example, for they were a noble and deathless race, whose spirits though invisible still exist, and by the strength of their genius still live to us at this day, their courage, their opinions, their intellect and imagination still influence us, excite, encourage, instruct and delight us. By a careful study of their lives and progress, we ourselves are led on to the heights of excellence. To these men we owe service not slavery, and of all servitude, that of the imagination is most difficult to compass. Imagination in its essence is free, yet this is what the modern Gothic school endeavours to effect. More even than in classic art is precedent and example required, these men may have the hand and eye, but they lack the spirit, the divine part of the artist-imagination; yet we should not perhaps complain, for man is subject to a higher control than his own individual will, the part that each of us performs here is for a purpose, to which we ourselves are often blind, and certainly the revival of Mediæval architecture and ornament, however to be deprecated in its exclusive and bigoted advocacy, has yet and does still fulfill its office, for it has surely done much to raise us out of that stiff, formal, normal, and cast-iron state we were in as regarded architecture, and put us on the track of true art. With the immense stores of knowledge we now have in architecture it is utterly impossible for the art to be restrained in its development, and it is perhaps best to check its career with a severe hand to save us from that extra-

vagance, eccentricity and deformity, which an unrul'd fancy might lead to. For different effects and different purposes, different styles are necessary, and many phases of architecture will yet arise fitted for particular classes of buildings, and if a man can or will only design one style of art, he should only erect those buildings to which it is most fitted.

Much has been written of late on architecture, and with much sense, acuteness, and fancy, but unfortunately the most popular authors have not been professional men, practically acquainted with their subject; everything has been done to unsettle but nothing to systematise the ideas of the students of the day. With all due deference to the studies of our predecessors, with all proper admiration for the styles of the past, our present object, the object of all professional leaders, should be to consolidate and arrange the knowledge which we are now in possession of, and from the lessons thus gained, and the examples thus given, to strike out a new path for the powers of the architectural artist, and bring back the art to its normal state, which is one of gradual but certain progression founded on scientific and artistic knowledge, keeping a careful hand over the wild and extravagant fancies of the more daring minds, and guiding onward the unwilling and faltering progress of the more timid. To teach that merit exists in all styles and is irrespective of fashion, which is mutable and often unjust, that the principles of our art are fixed and certain, that however much rules may be altered, they are not to be despised or disregarded with impunity. That true construction is the vital principle of all progress, and that besides the excellent ornament we already possess, nature has still varied resources in store for our study: and above all, that for the application of all these means, a careful study, a right appreciation, a practical knowledge of *all* art, is indispensably necessary, and can only be gained by an industrious use of the hand and eye as well as of the mind.

“BANQUET” OF PLATO.—Socrates in defining poetry says, that the exercise of every inventive art is poetry, and all such artists poets; in fact, poet means in its original and literal sense, a maker or creator. Surely then, architec-

ture, which of all the arts is least founded on imitation, whose analogies in nature are so few and distant as to be scarce discernible, the whole component parts of which have been worked out step by step by the labour of the inventive and perceptive faculties, ought to be allowed as the most noble of the arts, being in itself a creation. But now no longer so, our Mediæval and Classic sects equally misunderstand the glory of this essentially progressive art, and fall back on those bygone styles which each considers himself incapable of doing more than imitate.

"BANQUET" OF PLATO.—Socrates *loquitur*, "and proceeding from beautiful forms to beautiful habits and institutions, and from institutions to beautiful doctrines," &c. Surely the contemplation of beauty is purifying and ameliorating, nor do I believe it possible fully to appreciate the highest degree of excellence without having progressed through the initiative forms, as one cannot work out complicated calculations without first understanding the elements of arithmetic. For this reason, let us do all in our power to assist in the development of the beautiful, from the most trivial up to the most important matters.

EGYPT.—Refer to Lane's Egypt, and see the facsimile of Byzantine work at Cairo, also the superiority of design in panelling and general artistic application to the modern ready manufactured system: (See "Martinus Scriblerus" for the perfection of Architecture). Having said that the glory of architectural art consists in invention and progression, you will perhaps demand my highest admiration for such men as Piranesi and Bibiena, but these men and their numerous followers in seeking originality, descend into mere fantasy, their works bear the same relation to true art as the dreamy and unmeaning, though highly imaginative strains of Coleridge under opium power, or Shelley under constitutional irregularity, to the noble, instructive, and well constructed works of a Shakspeare or a Milton.

I cannot too strongly hold up construction as the very foundation of true art, and where the constructive fitness is ignored or put aside, all architectural design is unsatisfactory; for the human mind, recognises the importance of practical use in all design, and admires though it cannot approve of imagination if not founded on

reason. On this account, before all things study construction, the greater your constructive knowledge, the more varied will be your scope for artistical application. To the multitude a perception only of the externally beautiful is necessary; to the contriver of that beauty, the internal construction is its cause and foundation, and this varied constructive power forms the beauty of a man, a horse, a fish, a reptile, applying to them an external beauty founded on, and a consequence of the internal construction. So that all rules of constructive fitness being disregarded by the before mentioned men, their works (designs) however rich and effective still are most unsatisfactory to architects, and we trust will remain so; on the contrary, from excellence in constructive arrangement and power arise some of the highest beauties of Sir C. Wren, who in this respect is undoubtedly superior to all the architects of the Italian school. Architectural ornament should not be taken from nature lineally. I think sufficient character should be retained to denote each particular kind of fruit, plant or animal, and the actual representation avoided, that being properly pictorial, and impresses us with an endeavour on the artist's part to induce us to think it the actual substance, petrified as it were, or ligneated.

If we refer to Gothic ornament, we find this system, I think, carefully attended to and from which it derives its charm; for thus the artist communicates the peculiar humour, or sense of beauty in himself to a subject, which if treated as it is, must necessarily always bear the same impress, for in nature similar subject are nearly identical. Another charm of Gothic ornament is its variety in the subjects chosen. The same system is still more clear in Classic art, which however is vastly inferior in variety, since there is a constant reiteration of certain beautiful applications to certain mouldings. *Mem.* The generality of Grecian and Italian ornament is at most on an average, mezzo relievo. In England where the sun's aid in casting deep shadows is so uncertain and unfrequent, the ornament requires full relief. Sir C. Wren (G. Gibbons) often makes thoroughly pierced work.

Sir C. Wren has adapted many Gothic principles in his style, buttresses at Christ Church, City; mullion and transom window near Bank, finishing moulding with heads,

&c. St. Paul's spires (generally) ornament especially, is like Gothic, deeply cut and often thoroughly pierced. Snow Hill, opposite Newgate, vaulted side aisles with centre boss.

A mind educated in the knowledge of Italian and Gothic architecture, and afterwards admiring and teaching itself Norman and Romanesque art, must necessarily contain a strange medley of ideas, and find it most difficult in designing to free itself altogether from their influence; indeed, if actual originality is demanded in designing afresh we had better not try, for into one of the established styles we must run. That one man should form an actual original style never has occurred, and, I believe, never will occur; but he may lay the foundations for one, and in every alteration he makes from his model, does so. I have been careful to restrain too much fancifulness in designs, and to give as massive and quiet a character to them as is consistent with the ornament required to set them off. If fancy and richness of design is needed, nothing can surpass Gothic and Moorish. The Florentine, Grecian and Palladian styles are severe enough for anything, but the intermediate style is wanting (Cinque Cento, note objections to it). Elizabethan is coarse and grotesque; Norman good, but rough and deficient in beauty. None of these can fix themselves into established styles; they are weighed and found wanting. No, nor can any style of the past be fitted entirely for the present, but they all fill up their allotted places in the museum of art, and as at the British Museum you may see the gradual, nay imperceptible, change from a marmot to a lion, so in some future time will architecture stand as a complete system, of which each style forms only a separate link. Instead of Gothic architecture we shall have Church architecture; instead of Italian, Palatial; instead of Elizabethan, Grecian, Gothic, Egyptian, Romanesque; we shall have street architecture, railway architecture, bridge, shop, cottage and manufactory architecture.

Excellence of form in architecture does not proceed à la Harding, from the variety but from the relative proportion of various parts. The variety at least should consist more in detail, as in the mouldings which form one

grand feature which in its mass should be proportionate to the other parts. Unequal divisions, unless worked on the right principle (what is it?), are analogous to dissonant notes, touched at random on a piano by one ignorant of the laws of concord—preferable to this is it that all should sing in one key—which, though not agreeable to the ear, does not actually pain it. Beauty in a general sense signifies what is agreeable, and gains much of its power from the intensity of tone in which it is expressed.

Thus picturesqueness, grandeur, beauty (in its artistical sense), have each their beauties—a blue sky, a sound, a colour, an idea, have all their beauties—to give one principle for the production of beauty as applicable to so many opposite qualities is fallacious; here seems to me Mr. Harding's fallacy. His principles are excellent for the development of the picturesque (into this quality fancy enters most), but not for the beautiful (artistic), nor the grand, which, the last more particularly, are produced by an intellectual imagination.

Every part of architecture forming a subject or composition, a feature by itself, should consist of three parts; the column with its base or foot, its shaft or body, its finish—capping or head. The inferior parts or mouldings forming these integral parts, should, I expect, be proportioned, or form, certain parts of some leading proportion in the composition; thus the mouldings forming a cornice, though unequal to each other, should all be formed, I expect, of numbers divisible in the main proportion.

That all masses of buildings and all actually separate features, forming those masses, should, like every created thing in nature, be formed of three parts—foot, body and head, is borne out I think by precedent and trial. The column has base, shaft, capital; the plinth, base, die, cornice; the entablature, architrave, frieze, cornice; the balcony, base, body, capping.

The building has a base, wall or body, and cornice. Of these they must all consist, if not their appearance will be fundamentally bad. String courses should be the same.

All the plastic arts exposed to the action of sunlight, are excellent in proportion as form is most perfect, next light and shade, then ornament.

I have before likened form to melody in music; it is the groundwork and principal component part of the harmonious sound or appearance. One of the principal qualities of melody is *character*, the same with form; or rather, one might go so far as to say that melody and form are *the* character to which the other adjuncts must assimilate. Now there is and can be no rule for producing this, for so many characters as there are, so many different proportions must there be, and every slight variation in proportion will produce a tantamount variation in character; to give to a strong and massive prison the doorway and windows of an Italian palace would be absurd; not from the ornament only, but from the incongruity of character as expressed by proportion; it would be like giving to the outline of the Farnese Hercules the beautiful members of the Apollo. Character and not beauty should be the end and aim of all design; and all the minor parts should hold the same character as the mass to which they belong. The fundamental idea of character in architecture is given by its proportions, and those proportions must be continually varied to suit the subject. Light, shade and ornament must harmonize with these, and aid in their expression, forming, as it were, the second and third voices in the concerted piece. All character may be divided again into three classes: Beauty, consisting of the standard of beauty, say the Apollo, in the second division leaning to the graceful, and from these to weakness and over delicacy, as in the Venus de Medicis, more fully shown by Canova; and in the third division, as leaning to strength, as in the Gladiator or the Disc Thrower. These are three definite classes or attributes of one character, in which are included the many and indefinite gradations of detail, which lead almost imperceptibly to each; but pass either of these thresholds or barriers and you obtain a fresh character, on the one side of the elegant, and on the other, of the grand; and although in ordinary parlance each of these would be termed also beautiful, yet, correctly to designate them, another expression is necessary, and another quality or idea be impressed. Light and shade in painting possesses nearly as much power as form, and gives us as strong an idea of the sentiment to be conveyed to us. Rembrandt and Raphael respectively evince this, but in architecture

light and shade is accidental, that is, depends on the sun or artificial light for its production; nevertheless, so great and enchanting is its power, that its aid should invariably be given, and great projection and recession, consonant with the fundamental character of the building, be used; ornament and mouldings, in a great measure, may be made to hold their own light and shade, and in this regard Gothic architecture is an excellent model for us. Greece and Italy, both sunny countries, required less attention to this; their ornaments and mouldings consequently are dependant more on form, are flatter in system, and show none of that under and thorough cutting which Gothic architecture exhibits, and the value of which was so well appreciated by Sir C. Wren, and the able sculptors Grinling Gibbons and Stone—but to return to form.

Let us take grandeur. This quality depends so much upon size, that I would prefer taking an intermediate quality,—for instance, massiveness. Let us take the Strozzi Palace, Florence. The whole form of this is a square, and one-third exceeding in length; the cornice is about one-thirteenth of the whole height: the entrance door, including its component mouldings, a square and one-third exceeding in height; the windows, including their component mouldings, average a square and a half exceeding in height. The whole building as it stands, is, I believe, allowed to be almost a perfect work, harmonious in its parts, and pleasing in the idea of compact strength and massiveness which it presents to the mind. Yet none of these proportions are *beautiful* as regards the production of *beauty*, but excellent for the expression of the character required; and the least variation—the placing of a Palladian string course, or even the string course of any Italian palace of the Raffaele or Peruzzi school; the substitution of a cyma for the present extraordinary ovoid form of principal moulding of strings,—would I am convinced detract from the perfect harmony which it holds as it stands; the character of the curve being massive, the cyma being graceful.

N.B.—This building shows the necessity of the three parts before insisted on, the base being nothing in comparison to the cornice, and when time is given to view the whole at once as in a geometric view, what a drawback *this* appears!

Again, take the form or outline only of the three orders, and we have the medium or standard of beauty and strength or manly beauty in the Ionic, leaning in the Doric to beauty in which strength predominates in character, and in the Corinthian to beauty in which grace predominates: each way beyond these we have the Tuscan, which in character is grander and more massive, requiring size to aid its expression, as at St. Paul's, Covent Garden, and on the other Composite, which may be decreased in size, and obtains more the character of *pretty*. Again, the Pandolfini Palace stands as the medium of beauty, having the Farnese Palace as the stronger development of the same character, and the Reform Club house as a graceful development on the other side. In the picturesque, the massive and the grand, or any other definite quality, there are always these two off-slidings to two other qualities, which, as before observed, depend upon the variation of form fundamentally and in parts, to the expression of which light and shade and ornament should be made subservient aids.

The attention to these in order—form first, then light and shade, then ornament, and the manner they adjust themselves to each other, so as to impress the idea or character the building is meant to express, seem to me the principles which should govern the architect in his design and the critic in his analysis.

These are, I think, the abstract principles of all art; but the *rules* which give a standard to every varied character of each are unknown to us. That there are standards of proportion for perfect beauty of form, grandeur or elegance may very well be. Such rules can only be obtained by great study and extensive investigation: the true artist hits on them according to the degree of power which nature has endowed him with. The present rules seem to me very unsatisfactory. Alberti says, the width of a space being four feet say, and its length eight feet, the proportionate height—that is, the height most agreeable to the eye, is six feet—as equidistant from four and eight, or bearing a relative proportion to each, but draw this form and in itself it certainly does not appear so pleasing as a double square.

Others say, the width being four feet and the length

eight, the height should be three-fourths, or three feet high: the reasonableness of these *rules* have to be shown, and their good effect is most doubtful; even if true they can only express one quality, and, as follows from my argument, different proportions are necessary.

Utility and propriety should influence an architect in interior house design, or all design; and beauty of proportion should give way to this,—should be made to square with such requirements as far as can be, but certainly should be subservient: and in all that the architect does, he has this drawback on the abstract principles of beauty, whatever they are, which should guide his design.

As regards ornament: To use the same ornament for every variety of building, as is done in Italian architecture, is to play the same accompaniment to every style of music. It is a fallacy to suppose that increase or decrease of size changes the fundamental character. The world is our legitimate storehouse for ornament; but it should be carefully chosen from that animal, flower, leaf or shell, which most nearly approaches to the character we wish our building to express, and then even it will be necessary to re-design it so as to suit it exactly to our purpose, not for character of form alone, but for the development of light and shade, as is the principle in Grecian art; and to suit our atmosphere we adopt the *principle* of Gothic ornament in light and shade.

Desiring to improve my perception of beauty by the study of the human figure, I again left England, and having been greatly struck when last in Paris with the "Decadence of Rome," in the Luxembourg palace by Couture, I entered as a student in his *atelier*, and began to draw assiduously from the life. I remained with him from the autumn of 1850, till March, 1851, and received his approval of my studies by the remark, that what I did was *tres bien pour un architecte!* Our hours were from eight to twelve in the morning; and in the afternoon I made numerous studies of ornamental art from the Hotel Cluny, and from the antique at the Louvre. The life of a French *atelier* was not to my taste, and moreover, I had in view a work on the Miraflores monuments, near Burgos; so early in the spring left Paris, and soon found myself



*From the Kings' Tomb,
Miraflores.*

From "Architectural & Sculptural Studies, Burgos & Miraflores"

settled down at a muleteer's inn, or *venta*, in the outskirts of that picturesque old Castilian town, being most of my time hard at work at Miraflores. I thus past about six months in a very primitive manner, without once seeing an Englishman; but never lonely, for I had plenty of Spanish friends both at the Parador Nuevo, and at the Monastery, besides one Frenchman who I used to meet of an evening at the café and discuss politics, which ever since 1848 had become a subject of deep interest to me. I read eagerly all the works of the new school I could obtain, amongst them, some of St. Simon, Fourier and Prudhon, but could not agree with their views at all.

Whilst at Burgos I wrote the following, intended for:—

THE PREFACE TO MY BOOK ON BURGOS AND MIRAFLORES.

If these drawings were meant, for imitation and repetition, measurements and exact plans would be certainly necessary, but that is not their meaning—the use they have been to the author, is the use he hopes they will be to others, viz. rather to enlarge the sphere of our ideas, to impress certain combinations and forms upon the mind, and afford rather subject for study and reference, than for actual purposes of copying. The whole of Burgos Cathedral is most useful in this respect: with little deserving of that close representation more suited to the antiquary than the architect, it is one of those works which sets reflection to work eminently, even in its most blameable features, for in spite of the mixture of styles (none in their highest state of excellence), there is visible everywhere the stamp of the artist's mind and hand. The ornament from the cloisters, that especially of the arch soffits, exhibits the applicability of natural objects in leaves, from the water lily to the widely differing holly, here then, is a principle of the highest importance exemplified. Nature here is little altered from her original form, and I think so highly of the architectural talent of the day, that I believe the same principle may be carried out with far more signal success, but for this purpose, nature must be studied, and before any alterations are tried, carefully copied; abstract ideas of things leads to decadence in all the arts, the

greatest masters are the closest observers, and in order that such observation may be well impressed on the mind, careful copies should be made. It is thus great artists are formed, those at least who desire that their execution shall carry out their inspiration, and these copies once made, the peculiarities or principal characteristics well noted, then it is, that the designer may vary from his model as best suits the purpose to which it is to be applied. The tombs of Miraflores are the richest and most delicately worked specimens of that florid and picturesque Gothic, which flourished so signally in Spain. Here is a mass of work which almost defies accurate delineation cut in marble and alabaster, forming two examples of architectural sculpture, perhaps the finest specimens of decorative art in the world. If it were for the labour alone, they would be super-eminent, but in the minutest portions, as in the most marked, the hand of a first-rate artist is to be discovered; and in their style of ornament they form perfect models; but I would not be understood as advocating the indiscriminate use of this style, for it is evidently unfit for massive broad effects.

The monuments at Miraflores explain little as to those they perpetuate, but might not undeservedly form monuments for Shakspeare. Fancy's sweetest work in monumental art might well be dedicated to the memory of Fancy's sweetest child. If Ghiberti's gates are fitted to be the gates of Paradise, these are worthy to be the monuments of angels.

Most architects in the course of practice have felt the want of a sculptor who understands and can execute their wants, and it is truly a thing needed. Sculptors should attend somewhat more to the scope which architecture now daily affords them, without any derogation from that cold imitative monotonous high art which they almost all totter after, they might well exercise their powers on such subjects and find matter worthy of their art. It is needless to name the great sculptor architects of Italy, but I would refer them more particularly to the north of Spain, and especially to Burgos Cathedral, as containing specimens of what lies in their power; that vast cimborium overcharged, perhaps, with sculpture is full of spirit and of life, grotesque, somewhat rude, and out of all rule, yet such is the energy

of idea and execution, that were I a sculptor they would with their variety and fancy, afford a more inspiring motive to my efforts than the classic inanities, too often now the sole study of the unequal because dissimilar artists. But whilst sculptors attend to form alone and comparatively neglect the powerful aid of light and shadow, they would work still in vain. This building containing many varieties of style from the earliest period down to Renaissance, is still harmonious; the reason is the architects were all in turn so truly artists, that still working each in his own way, they studied carefully the character and detail of the then dominant mass, and so we have the cloisters and older portions well studied in the spires, the spires in the Constable's chapel, and all in the dome, which bears more witness to the genius and good taste of the artist, for the manner in which the character has been kept not imitated, than any building I know of—a good lesson indeed to poor imitators, or bold defiers of the buildings they are called on to enlarge or ornament. I do not cite it as a precedent, since none but men of genius could dare to venture or hope to succeed in the effort, for the style is very fanciful and by no means to be followed. The whole building is then a study for art, but it is for sculptural architecture alone, that it can be recommended, for when we come to consider the immense mass of work it contains, which is purely ornamental, we must withhold much praise. Not of the severely utilitarian school, still we should be careful not to expend too much time or money on this taking part of art. Both the spires are utterly useless; yet who can blame the architect, since they afford so much pleasure to the eye, and by night or day, in storm and sunshine, rise so fairy like into the sky? There is nothing I regret more than being unable to give drawings of the Constable's Sacristy, but there is no vantage ground, no balcony, no possibility of doing so, and the windows are closely and strongly barred as shewn in the drawings; what I have done is all that could be effected with the aid of an opera glass, and will give some idea of the richness and grace which characterise the whole mass, with no pretension to be more than careful sketches; the same applies to balcony between spires, yet it forms such a remarkable feature in effect in the drawings published, that

I thought it good to satisfy the architect as to what it really is, and it serves not badly to explain the manner in which the Renaissance has been given a Gothic character, not only in this cathedral but generally in Spain.

Architects, after the time of Vanburgh, sank into mere mechanics; then came a change, and we had a semi-antiquarian mechanical school, which was a little better—and but a little; then men became thoroughly antiquaries and possessed with a blind admiration of the Middle ages: seeking only to reproduce its art in every point; but beyond all there is a point to attain, which we are fast succeeding in, and that is, that architects shall become truly artists, and that, too, of the first order, for theirs is the master mind, which should direct *all* the art, which can enter into a building, and includes painting, sculpture, and mere ornament. For this purpose, to be a man of taste is a great object, but to be a man of creative power, still greater. The prejudice, that an architect can attend too much to art, must be overcome—too much he cannot. Never, however, neglecting that education (without which his powers are lost), in construction, mechanical improvements, and the common details of his trade, which form the body in which his spirit can alone visibly exist, for his art without science is indeed a spirit without a body.

It has been said that we are overborne with works of architecture, which only serve to depress and prejudice true talent. I would agree heartily in this were such examples translated into England by mere imitation; that such should sometimes be the case is not the fault of the author, the use of whose works is to excite curiosity, admiration, and a desire to produce works equally noble and artistical, and spread among that class who can afford to build, a guide by which to form their judgment. It may also be said that, between the time of the young architect's usual studies and that in which he can reasonably hope to get into practice, lie some years which may well be spent in travel and personal study of the most celebrated buildings of Europe; and I think he might do worse than pursue such a course and make the results of his labours public.

The metal work of Spain has been much lauded and much beyond its desert. Whatever labour and costliness

could do, combined with much power of execution, has been done, but it is seldom in good taste or in a good style of art, and one may meet with examples less grand but more praiseworthy in Germany, France and England. It presents however an elaborate and florid style of design, much fancy and excellent execution.

This also is the case with the architecture—Renaissance as well as Gothic—which flourished most in Spain, and taken altogether, it presents more charms to the eye which delights in the picturesque than to that which seeks real architectural merit. The epochs of architecture in Spain may be divided into six: Romanesque and early Gothic, which flourished principally in the Northern provinces during the dominion of the Moors, and of which examples are to be seen in the Huelgas cloisters and South porch of Cathedral. The florid Gothic which received much of its inspiration from German sources, and which is rich in fine examples throughout the country, and nowhere perhaps more so than at Burgos, as seen in the Miraflores plates, the spires and Constable's Chapel, San Lesmes, and others which, though full of blameable features, are remarkable for the band of excellent architectural sculptors who worked them out; and the Renaissance or Plateresque, which partakes more of a Gothic character than its analogous style in France, England, and Germany, and is overloaded with ornament, presenting many bad features yet still exerting the same influence as its predecessors by means of the variety and vigour of its sculpture. These are the only styles I have illustrated, and my regret is that the first is so merely hinted at, for it is excellent in effect, and can boast many remarkable specimens in the north of Spain; though unfortunately not much at Burgos. Then came the style of Herrera or purified Italian, which answers rather to the modified Grecian style in England of some years back, and is large, massive, bald, totally devoid of ornament, and very uninteresting. Then the Churrigueresque, which may be seen in almost every church in Spain, and is simply abominable. Besides these, is the Moorish style, which completely a genus, *per sé*, is full of beauties and delight, and deserves the close study of all artists who require grace and ornament and poetic feeling. In a former work which treats exclusively of Renaissance and Romanesque, (Ar-

chitectural Art in Italy and Spain) the Plateresque style alone was illustrated; in this work my attention has been centred principally on the florid Gothic, which, though not perhaps very commendable as architecture, is most useful for ornamental instruction.

Get over that disregard with which many buildings are treated, because they are not of a *pure* style; they may even be bad and yet serve a purpose, namely, to increase our knowledge; whenever and in whatever style a real artist has worked there is work also for us.

One purpose, I hope, these examples of ornamental sculpture, will serve, and that is to strike the eye with its deep and shadow filled cuttings. We cannot be too careful to avoid such shallow ineffective ornament, as that which barely dots all the new buildings of Paris, and which, often graceful and varied is yet all but lost; even in the Italian style, much may be done as shown by the sculptors of Sir Christopher Wren.

PARIS, 1852.

Train over your windows by means of strings—creepers, such as bean, convolvulus, clematis, &c.

Bed-room like mine at Hotel de Tours, Place de la Bourse, paper striped blueish and brownish (light tint) alternate with whitish cream between, stopping on cornice with dark purple border, in which flows a blue leaf foliation picked-out with lighter blue; cornice and woodwork generally lightish rich brown picked-out with red; bed-room curtains, &c., white with border pattern; a commode, a looking glass over marble chimney; window as usual, with iron balcony and wooden rail. The usual French bed-room is square with partition for bed, and closet or dressing-room. I like this plan very much.

For a shop with private or small windows, make revolving cases to open with objects of trade and to close as shutters.

A French window is generally a long oblong, and opens up the centre, the window is closed and made firm by an iron bar through up, which moves on two pivots let into circular iron rings, the handle at centre is also moveable on pivot, and clips into a piece of iron let into the framing of window.

I should think the principal rooms at the Louvre are about 45 ft. high including cove; the long gallery about 35 ft. The colour of the great saloon I don't like, it is dark brown patterned, dull dark red better for pictures and richer, the angles are splayed and afford room for pictures. For this reason the octagon a good figure. A gallery for sculpture is good divided by plinths and columns, space between columns for statues—light from one side bad for pictures and statues—half the sculpture at Louvre lost thus. Galleries both round halls and rooms have a handsome effect. The best ceiling at the Louvre is richly carved oak, quite plain, with paintings on plafonds; a little colour on ornament, however, would be an improvement.

In a bed room—iron bed (if not dearer than wood), light canopy, commode of two shelves with little drawer for lucifers, washing table inlaid with white marble, at sides, places (rowels) for towels, at back a looking glass, a cheval glass or one big glass over chimney, parquet floor, centre carpet, general character of room cheerful, hard-ware white with rim pattern.

"Talent is found in Academies—Genius by the road-side. One is the carefully eduved pride of the hot-house—the other, an early spring violet of the forest."

A common natural ability may by constant practice and good education become first-rate, as a mere artist, that is, a draughtsman and colourist, a knowledge of composition, of effect, &c.; but no education, no practice, no patience, will give that spirit and sentiment, that sacred fire, which attracts and warms, and which is called genius. I have just said that genius is a fire that lights and warms. Talent is a fire which only lights. It is the sun without its heat, and I should as soon mistake the glare of the electric light for the sun, as talent for genius. Genius has little or nothing to do with imitation, it is not the excellency of that quality which denotes the man of genius—he may or may not have it, as Fate disposes—the man of genius feels deeply, has a thought, a vision in view which he *must* express to others; communicativeness is necessary to genius, even if it is only to communicate to himself, no matter how he expresses himself, he does it, and succeeds even better than the correct imitator.

All china I like white with slight colour at edges, and initials, or crest, &c.

The women at the Halle sit in the centre of their stalls, the water continually is running into the troughs. I could not make out how it escaped, the troughs being always full; the passages between troughs too narrow and always wet, this might be avoided; the fish are also kept in tin or iron cases wired over, the troughs have wires in framing to them also, which open and close.

Make a new plan of London: fresh streets, widen thoroughfares and make cross lines, fresh bridges commencing at Westminster, quays to river sides, narrower but deeper channel. What has become of Pearson's plan for central station? Fresh parks, Lambeth remodelled, Holywell Street, Clare Market, Petticoat Lane, expurgation; manufactures isolated, markets re-arranged, slaughter houses and cattle markets, public baths and wash-houses, cemeteries, Cremorne a park, churchyards made open and playgrounds; connect Notting Hill, Hammersmith and Fulham: re-grouping of boroughs with town halls to each; no vestry, every parish its mayor and corporation, fountains and schools.

ARCADE.—In a circular roofed gallery springing from a cornice, grooves may be made on each side on top of cornice to receive the wheels of a light iron bridge or scaffolding, which can thus run easily over the whole length, and from which glass may be repaired and cleaned.

Couture told us to-day, how attention was necessary to see hidden beauty. He said that one day he went for a trip into the country and was hanging over a little bridge that spanned a still river, his eye was caught by the insects which play on the surface of the water, their actions were so pretty; but in looking at them his eye perceived first a tree, then a cloud, then a bird reflected in the water, until bending more over and looking more closely, he saw a whole mysterious fairy-like land and sky presented to him, and this thoroughly absorbed him, so that he quite forgot the little insects which had first attracted him; so said he, "I saw that we must look below the surface for the sweetest charms."

The names of the artists engaged in manufactures to be

placed on them in the Expositions—just and useful—many French emigrated because not thus recognised.

Couture says, “in drawing keep in view the ‘*grande ligne dominante*’ same in colour, same in light, I would add.

ENAMELS.—Let Limoges enamel into coffers, it looks very well; best ground purple madder, high lights, white flesh only slightly coloured. Pictures copied in this way look very well.

PRINTS.—The Hotel de Ville, Paris, is from the designs of Domenico Cortona, Italian, under Francis I. and Henry II. “*Maniement d’Arme de Nassau*,” A.D. 1618, by Adrian van Breen (use of the pike) very interesting.

ARCHITECTURE.—Palazzo Farnese, court by M. Angelo, 1545 A.D. Ducerceau, too fantastic. Dieterlin, Elizabethan run wild, very bad, but spirited, 1590 A.D.

FIREWORKS.—Fountains of five spiral columns, with rockets, &c. from top, good; fine examples at the fête given by the city of Paris at Louis XIVth’s daughter’s wedding.

ARCH AT ST. ETIENNE DU MONT.—Archivolt much below architrave, thus forming large keystone, good for arms with foliage, &c.

DORMER WINDOWS OF THE SORBONNE, PARIS.—All such should project well from mansard or high roof. Atelier: Visited one to-day. Lower part chambers, the upper part ateliers. Rent for atelier and appurtenances 600 francs, two such on each floor; 1200 francs the whole floor (third and fourth stories), two windows to each atelier, but only one best, square head better than circular, and the sill 4 or 5 ft. from floor; outside, busts on brackets between windows not bad, and colour applied on external frieze dull red on cream stone colour; heads dull red in stone circle.

LONDON.—Take away Temple Bar and place it over Strand at Somerset House, with a corresponding arch for another line of carriages, St. Mary-le-Strand dividing the street like an island. Holywell Street down; façade similar to Somerset House on the other side, fine *coup d’œil*. Path across court of Somerset House, and foot bridge across Thames, or quay carried up to Waterloo Bridge. Connect Piccadilly and Victoria Street through centre of St. James’s Park.

LE POTRE.—Full of scenes for theatre. A rich imagina-

tion but too pictorial for architecture; good also for furniture and ornament.

COURSE OF STUDY.—Egyptian, &c., Greek, Roman, Byzantine, Gothic, Renaissance, general construction and perspective, shadows, plans, sections, working drawings, specifications; during the whole time drawing from the Antique, &c.

Make a trellis down one walk of garden, and train over it ivy, clematis, &c.

ENAMEL.—Gold lights instead of white on dark purple ground look very rich; outlines always pretty firmly marked in this style (Limoges sixteenth century).

PARIS, 1852-3.—It is impossible, and if possible, most undesirable, that we should disconnect the idea of architecture from such men as Michael Angelo, Raphael, Balthazar Peruzzi, Sangallo, Sanmichele, &c. for these men however much the taste of the day may be opposed to their ideas, certainly studied architecture as an art, and ennobled it by the enrolment of their names. To them the student should always turn with admiration and enthusiasm as towards the great leaders of his art.

Notre Dame des Lorettes: interior something of Santa Maria Maggiore disposition. I have come to the conclusion that the early Italian school of painting is not well adapted for this style, which is a sort of Græco Roman Byzantine French style, and wholly, except for its making use of painting and sculpture—wholly unworthy of study.

MARKET.—The fish market at the foot of Rue St. Denis, has large troughs in which are kept alive eels, and other fish, the water is constantly fresh and bubbles in from a pipe, very good plan, every salesman has one.

St. Denis has three very fine entrance doorways, Norman, but not cut deep enough: mark well, the lower parts of a building should be darkest in colour, the highest whitest, this should seriously be sought after, a dark colour adds trebly to the effect of deep cuttings. *vide* St. Merri and Notre Dame on one side, and St. Denis on the other. Some of the chapels I like very much, the tomb of Louis of Bavaria is an exquisite specimen of Cinque Cento. Stained glass should be so managed as to let some parts be touched by light, and others kept opaquely dark, so that the sun

may not send a great flood of glaring bright colours around ; nothing is more out of keeping in a fine old Gothic building than patches all about of the brightest and most glaring yellow, blues, and pinks. Been to the prizes at the Beaux Arts, the paintings and sculpture good but academical, the architectural monuments of careful and excellent drawing, and that is all ; the time given to becoming a draughtsman might well have been employed in the formation of ideas. To mistake execution for art is a mortal mistake. I see no symptoms of true architectural art opening in France, everything is a clever copy or adaptation without one grand leading idea. Been to the Hotel Cluny, an endless source of instruction for the artist in interior decoration, wood, iron, marble, porcelain, glass, ivory, tapestry invaluable ; when building a mansion for a rich and generous person, consult these excellent models. It occurs to me that the reason why Gothic architecture, or the buildings of the Middle ages possess such a charm, is because their authors were most probably the men who would have been painters or sculptors now-a-days ; but in those times, when these arts were not practised separately—the architect was really an *artist*—and for want of a separate field, worked out his ideas in an architectural form.

Leave hooks in roof for repairs, openings to ventilate timbers, use as much iron as possible, place ornamental bands for fire insurance plates.

DESIGN.—In making a design, first form your large masses of light and shade, into which work detail.

ORNAMENT LOST.—The river front of the Tuileries is a mass of the most complicated ornament, so little as to be quite lost a few paces off, a great fault in a large work. Versailles, full of good ceilings and Gothic wood ornament, also good sculpture. N.B.—Delacroix's Taking of Constantinople quite lost ; dark and rich pictures like that require a room of similar tone, dark green curtains, dark red walls, black and gold ceiling like the old Spanish ones. Colours that tell well on each other as patterns are black on brown red, or any red not crimson, gold or yellow on purple, and gold on green ; dark blue with white edge on brown, and all light tints on dark tints of same colour, or *vice versa*.

GOTHIC LEAVES.—It is not improbable that the crumpling of Gothic leaves arose from their being studied from nature, as when brought in doors, they crumple up just in the way there shewn.

SHOP.—A Bazaar may be much magnified by cutting into the area, as in the "Aux Villes de France," Rue Vivienne; when this is done there should be a broad landing left after opening the street door, so that the steps down may not open abruptly.

The "concours" for the prize at the Beaux Arts is a Mairie, *all* the subjects are in Renaissance or bad Italian, *all* high roofs like Tuileries, much room lost; nothing remarkable except beautiful work and colouring.

INTERIOR ORNAMENT.—Dulud's shop has a finely ribbed, panelled and ornamented ceiling in plaster (flat) nothing very deep; all white, but it might be coloured very tastefully, some of the old Elizabethan ceilings would be useful to consult. All furniture except for drawing rooms, might be of dark wood. I am sure the charm of half the old furniture is because it is not whitey brown; walls might be partially covered with patterned leather, some excellent examples at Dulud's, one especially, large gold arabesque pattern, gold on a rich red purple ground.

ROOMS.—Rooms may have black or dark dies with gold sparingly used, leather of gold pattern on dark red ground up to frieze, frieze with niches &c., and ceiling like Dulud's of plaster coloured; in case of fire proof floors, attached plaster ornament on ceiling may be properly applied.

If there is a fine view have one piece of plate glass framed, so as to make it a living picture.

It is more easy to say what is not art than what art is, the word in itself has no derived meaning, like science for instance, but this negative definition of art is of no small service. Architecture combines three studies, art, science, and trade: of which three, art is the most important; there have been various professors of this combination, those in whom the spirit of art predominated are the men who have ennobled it and placed it on a footing with sculpture and painting and made them sisters; those in whom the science predominated were grand constructive mechanics, and hold an estimable place but of a secondary class, and those who only make it a trade are mere

builders and traffickers in wood, iron, and stone, and by no means are artists.

ST. PETER'S.—It is extraordinary what a connection there is between the spirit and the work ; how the dull un-speaking material bodies forth the soul from which it is formed. St. Peter's is an excellent epitome of the Romish religion, vast, nay immense in extent, it is a mass of senseless half Pagan ornament, it is brilliant with stones rich and rare, it seeks to hide its innate want of truth, of nature by external show, barbaric pearl and gold. It seeks to overpower the mind by a tremendous show and appearance of art, whilst all the time there is no little country Gothic church but what has probably more the true artistic inspiration about it. It is a gaudy cope with a common man beneath it, who denuded of his false finery is not so handsome as an every day labourer.

PRINCIPLES.—There is one grand principle applicable to all the plastic arts, one true and eternal, namely, study closely nature, and when well acquainted with what you mean to use, *then* alter to suit particular requirements. "Art is made better by no mean ; but nature is that mean." To go on the other tack and say, give the general idea of what you want by a conception without having copied, is a principle which has led in the three arts to lamentable results, only not equalled by the faithful imitator, who changes *nothing*, both wrong.

HOTEL DE CLUNY.—The new part is a perfect model for a mansion. Some of the pavements are terra cotta in patterns ; the girders rest on stone brackets, of a simple curve, with a coat of arms painted thereon ; the stone is left its own colour ; the ceilings are of a dark brown tint, and the underside is decorated with a light line ending at angles in leaves. This is the style of ornament pursued throughout ; it answers almost exactly to the blue pattern of my medal ornaments ; not only is it used on the wood-work throughout, white on brown, but is used in the great vaulted room, red on white ground, and in various soffits variously coloured. The staircase is excellent, sufficient for a good mansion ; on the landing is an opening, which looks down on the great hall ; cushioned handrail pleasant, stained glass used in centre only of windows, the rest plain in diamonds, with a little ornament at angles.

The great vaulted hall is lighted *only* from above. The four ribs meet, but the upper portion near the centre is glazed.

Visited an auction room ; a large oblong with flat ceiling and large skylight all the way down. Light excellent, good for a show room. Same plan pursued at the Exhibition, where it is more ornamented ; the names of the grandees of art being inscribed in various ornamental devices. The principal portion of this Exposition in the yard of the Palais Royal was begun and finished in about six weeks or two months.

COALS IN ROOMS.—Every room should have a place purposely made to receive coal scuttle, close to fire and curbed in, so that the coal which falls when taken out in the scoop should not fall about the carpet and get scattered over the room.

HANDKERCHIEFS.—Handkerchiefs and other ornamental linen to have a small ring in the corner for initials. Some might be ready stamped, alphabetically throughout. Borders and stripes preferable to all confused flower work.

HOTEL DE VILLE.—Very fine. Centre court rises to first floor. I suppose there are cellars beneath. The use of arcades, niches, and statues and brackettings very important. Good dormers and louvre.

SHOP.—Staircase from shop with glass turned balusters ; soffit covered and painted ; good deal of looking glass—*telling*.

GAS.—Lamps, with a metal trap in glass bottom. The gasman comes round with long pole, pushes up the trap, lights the gas, and shuts it again by a projecting spring. This saves ladders in a crowded thoroughfare, and is very quick and convenient.

MOUNTING DRAWINGS.—Drawings or water colours are best mounted on white paper, with a small gold or drab edge about a quarter of an inch deep round them ; they may be well bevelled round drawing ; a small gold edge round drawing itself also good, the whole to be covered with glass. Also thick paper, with grained gold over it, can be cut into oval frame, or any form, and laid flat over drawing, the square frame enclosing all.

BYZANTINE ORNAMENT.—The ornament I allude to, though Byzantine in style, was worked at Limoges, twelfth

century. Appears to be founded especially in colour on the lizard, green, blue and gold in scales, and serpentine curves being most common.

STAINED GLASS.—The arabesques of armour, done with black on a deep blue ground, very good, or yellow on a gold rich sienna ground. Many patterns on wearing apparel, Indian stuffs, &c., capable of being used; the best colours should be rich and dark. The back of glass (outside) appears to be encrusted in some way, adding to the richness of tint; an encaustic of some kind was, I think, doubtless used: see "Builder," for December, 1850, a letter on stained glass.

STAIRCASES.—Of the Palais Royal are oval and oblong, open through up, large and palatial.

EARTHENWARE.—When blue and white are alone used, the blue should be of a slatish tinge, it otherwise looks raw; but if the white is slightly warmed, any blue may be used: much may be done in these colours. The opus Alexandrinum might be used for some purposes, and would, I think, tell: might also be used for papers, intermixed with other patterns. Much gold, if any, I don't like; the best ornament is the colouring of earth itself.

CHINA.—Black line ornament on a cobalt greenish (verdigris) ground, very good for cups, vases, &c.—study Etruscan form. The opus Alexandrinum might be introduced with effect. All the arts aid one another. Study armour for arabesques; and the handles of swords often good for cups, jugs, &c.

MODELLING.—It seems probable that Gothic ornament was modelled before cut.

ARCADE.—Gallery of Orleans, Palais Royal. About 40 feet wide. Series of arches, columns between, balustrade above; circular iron ribs spring from every column; the glass roof is semi-circular, so are most of the Parisian galleries; good ventilation is generally gained at top.

HOTEL CLUNY.—In all the ornament, its superiority over modern consists in its freedom from that thinness and extremity of delicate grace so prevalent in modern work: there is more *solid* art about it.

CHINA.—Most of the earthenwares of the fifteenth and sixteenth centuries explained their own use—a fowl for birds, a bull's head for beef, shells for fish, &c. I like

much some of the dishes, with fish and eels, &c., in them in full relief, by Palissy. Plates to have at diagonals, indents for mustard and salt. How was the brown shot with gold got? It has a metallic appearance. Introduce well known pictures and sterling; colour is as important in earthenware as form, and here, as in stained glass, strong rich colours are most ornamental. For want of this, the designs in white by Summerly, &c., are deficient. Proof of this, take the common pattern (drawn at Louvre), and change the deep claret into a light green, or any delicate tint, and see its loss. Moreover, polish is serviceable to *all* earthenware with colour, but not so important, if even good, where the ware is unglazed. Form is not so important, as colour in china, papers, stained glass, enamels, &c. Proof, the rough work of the middle ages, Dutch and Italian, and much china. Nor in iron work, ivory and wood ornamental carving, where fancy and grotesqueness are more taking. Proofs the same.

ROOM.—For a room with a balcony round it, consult the Alfajeria, Saragossa.

COLOUR.—For earthenware, &c., observe butterflies and shells particularly; for is it not reasonable that in observing with pleasure the great beauties our good Creator has spread around us, we should learn also to put them to some tangible use.

CHINA.—Put globular earthenware into osier bands and handles; the effect is very taking, the pattern through bars showing very prettily. Also in a steel cincture, with chain or other handles. There is a very pretty specimen at Cluny, emerald green jar in worked steel chains. In place of having the spout opposite handle, it would be as convenient to have it at side, for milk, &c. The ware in metallic reflexion of white and gold looks well with a blue centre and gold stars. The clear gold is not nearly so fine as the metallic reflex. A cocoa nut, in steel lace cover, like old sword handle, a shark's head for spout. Don't be afraid of making dish rims too wide; it adds much to their appearance.

FURNITURE.—Small ivory or marble groups or figures look very well on an ebony ground and gold frame, or in a plain ebony frame and hung on walls, dark wood furniture may well be inlaid with marble, not too much.

SAINTE CHAPELLE.—Fine but over done, too much colour and too gaudy to please me. New buildings emasculated and neat, a good model for an iron building, thin piers, all the rest glass.

WARE.—Jugs, &c., in dark stone or marble, cut, inlaid, slightly gilded at mouldings, enamelled or encameod, look very handsome; single deep red, large and simple pattern on gold grained ground looks well on paper, why not on china? look at birds for arrangement of colours.

TO DO.—Plan for the improvement of London; plans for county aggregate Institutes, model poor houses, ateliers for artists, designs for furniture, earthenware, and stained glass; designs for builders, designs for scene painting, roads through Hyde Park and St. James's, connecting north and south; flower, fish and meat suburban markets.

FURNITURE.—Small ivory figures in dark wood furniture look well, all wood work for chairs, &c., is best dark.

CHINA.—Large jars of clouded colours very handsome, as a deep claret at foot gradually dying off at top and clouded. The borders of plates only need colour, with a centre ornament, leaving a white ground to eat off. Cameos are very handsome left as cut on the shell, other shells besides the usual ones might be tried. A globe made of primroses or other flowers very pretty with device at top. For straight jugs and stems, see Roman candelabra. Design a dish for small fruit, almonds, raisins, &c., in compartments. The enamel (black and white) of Limoges, I like better than all the gaudy paintings at Sèvres, a little colour may however be introduced. I do not like much the imitation cameos at Sèvres, and the modern work generally is too coloured, too delicate, too fine; if extreme care in execution made china good, these would be perfect. For arrangement of colours observe broken flints.

Why not employ regular artists for earthenware, stained glass, &c., this is done in France, and Delacroix, Deveria, Vernet, &c., have designed much for stained glass; it is to this they owe much of their superiority. Thus too the greatest artists of old worked, Cellini, Julio Romano, Aldegrever, Albert Durer, Cousin, &c.

Nothing looks so clean as white ware, the white should not be too cold, a very slight pattern may be used in

centre alone, or rim alone, as cardinal's hat on rim of a broad rimmed white plate (Sèvres Museum) tells well.

FISH MARKET.—The stalls in the fish market are double with a seat in the centre, the troughs are supplied by a tap formed of two dolphins, these troughs are partially or at will altogether covered with a slab; the fish seem pretty lively in them.

CHINA of two kinds very delicate and neutral in colour and body of fine earthenware carefully worked; or body pretty rough and full of colour; in the first the Chinese easily bear off the prize, the Turks, Persians, and Middle Ages, the other. Transparent pattern on opaque ground very beautiful, how is it done? Feathers of birds, leading idea in patterns. Could a lid be conveniently put to tea and coffee cups, &c., to keep them warm?

PARALLEL.—It is curious that when the original seat of our doctrinal belief was Italy, our architecture bore no analogy to that of Italy; but that on our receiving oppositely derived doctrines, we brought into use the architecture of Italy not only for domestic purposes, which might be easily explained, but for ecclesiastical, and afterwards a purified Italian for our churches. St. Peter's and St. Paul's, exponents of different creeds, are much of the same style in architecture. The fact is Italian purified architecture is merely conventional and means as much one way as the other, that is, means nothing. I look on Norman as far superior to Gothic, for explaining in stone the intention and purposes of the Protestant religion.

SERLIO.—Vindicates the artist education of the architect by noble references. He holds the square to be the most perfect of forms bounded by right lines: an authority.

ORNAMENT.—The fault of modern ornament is that it is not sufficiently solid, and requires more architectural and pictorial knowledge; extreme elegance and delicacy of execution as well as redundancy of ornament, show the decline of true art; these prettily drawn and coloured bunches of fruit and flowers are nothing to me, and Sèvres, to my mind, is the very bathos of decorative art.

Dumaresq's father says, wherever the execution surpasses the design you remain unsatisfied, but wherever the design

is fully expressed, however rough the execution is, you are pleased.

CURTAINS.—Each side of a window good with different but harmonizing colours, this may be carried out in all furniture, no necessity for one chair to be brother to the other, on the contrary, better different but harmonizing.

STATUES.—Are very useless as ornament (detached) in open air; there are six along centre of Palais Royal which are lost, also in the Tuileries gardens, though numerous yet they make little effect.

DOOR.—Door handles should be placed so far from jamb, that the knuckles can not be grazed in shutting.

THE PAST.—Should always be studied as a teacher, not as a model. The Theatre of Bordeaux seemed fine to me, on my road from Spain to Paris, but on my way from Paris to Spain, poor: we should be wary in our judgments, since the past so affects the present.

PROTESTANT TEMPLE.—This seems to me may still take a cross form, with a large dome however in centre, inclosing a hollow tower which contains an organ and has room for an orchestra; staircase leading up inside or outside at will, conducts to the preacher's pulpit, beneath which comes the other for service, or only one. The great object in a Protestant church is the same as in a theatre, to accommodate the greatest number consistent with hearing the human voice; well managed, four great bodies of people may be instructed at the same time without incommoding each other; the outlets, as for all large assemblies, should be numerous; the galleries may be always three in number, the musicians should be hid, for the effect of music is thus more impressive. Darkness may be deep at the entry as in the Spanish cathedrals, but within the dome all should be light. It will be long I expect before people will feel comfortable in a church formed like a theatre, such is the power of habit and clinging to the past. Yet how do St. Paul's or Westminster Abbey suit Protestant service?

BRIDGES.—Should not the piers of bridges be thin instead of thick? the less resistance offered the better. They may be gradually bracketted out thicker, and the stone work thus spread wide enough over each side of arches for the use of heavy traffic, the footpaths will be quite suffi-

ciently strong if of iron and on iron brackets, or else stone, as judgment may dictate. The fear is not that the piers will not support the arches, the danger is from the action of the water, and the greater the mass opposed to it the more evidently has it room to work, something of this kind at Paris, below Notre Dame; how far weight necessitates thick piers I do not know.

ART.—I have before given art the superiority to construction; yet they are perhaps equally noble; certainly art can exist without construction, as in painting, and has that claim to superiority which poetry has, namely, a power which no study can attain. Construction too can well exist without art; yet is then dull, heavy, cheerless, as would be the bird, the fly, the flowers, without their colours: in fine the world, in every respect as it is now, but deprived of all that which renders it so charming, and makes it to us the queen of beauties.

STREETS.—Between Holborn and Strand, between Kensington and Notting Hill, through Hyde Park, gates and bridge for foot passengers through St. James's Park between Piccadilly and barracks.

Lines express contours as a matter of course: draw a flat surface on a piece of paper, and express it by straight lines, then you will see in whatever form you put the paper the lines will follow it, flat, round, curved or angular—a good lesson.

What struck me in the French Musée of Sculpture from Louis XIV. to Canova was its affectedness, both in attitude and sentiment, its want of simplicity, and its minute finish; the portraits of Coysevox, not bad; Pierre Puget, strained and affected, but still with a spirit of life shining through the body; Canova, surely the finest ideas in the world would be spoilt by such polished finicking. In the old department, the statue of Chabot, ascribed to Jean Cousin, is a fine simple work and grand; Goujon's Diana, front excellent, back bad; Paul Pontius Trebatti, had a soul in his body; the reclining figures at end of room excellent (in stone). I like it better than marble, both for the granulated surface it presents and its warm tone of colour.

COUTURE'S SIMILES.—Weigh art in the balance, one side value, the other execution, in so far as the last weighs the

first down, the work becomes worthless. Raffaëlle, like a new beautiful banner in which you admire the silk, the ornament, &c. Rembrandt like one of the old tattered rags in the Invalides, the greatest charm in the last.

I returned from Burgos to London just in time for the last day of the Great Exhibition, and at that time had not the most remote idea that I should ever be engaged in such undertakings. Before the year was ended, Mr. McLean had undertaken to publish my work on Burgos and Miraflores, the only money I obtained for which was the payment for lithographing the plates (folio), 42 in number; they were completed in the autumn of 1852; and I have to regret that in my hurry to return to my studies at Paris a very bad title-page was made to that work. By the end of the year I was again in Couture's *atelier*, working on the same plan as before described, and continuing my written notes, which are now reproduced; and here I must make my acknowledgments to M. Couture for the great improvement in my appreciation of fine art that I obtained from his conversation and teaching. I had before this read Haydon's eloquent Essays on the Elgin Marbles, but had failed to see the force of his remarks; but Couture opened my eyes, and couched them as it were, so that I could perceive now their vast superiority over all the other remains of ancient art which had been heretofore held unapproachable, and in the Panathenaic frieze and the grand though mutilated figures of the Ilyssus and Theseus I learnt to appreciate a degree of artistic excellence vastly beyond that expressed in the Apollo or the Venus di Medici. I think there can be no doubt that Couture is one of the greatest, if not the very greatest of painters as regards drawing, colour and solidity of execution in modern times.

Early in 1853 I returned to London, intending to settle there and practice my profession, but was troubled with so wearying a cough that I began to despair of being able to live in this climate. However, with summer came health; and in June I took a house at Brompton, to keep up which it became necessary that I should make money. With this object, I made drawings for architects and for

the "Builder," &c., filling up my leisure time with painting in oil, to which I had become greatly attached. Up to this time, from having been so engaged on Art and from a naturally shy disposition, I had mixed very little with mankind—even with my fellow-professionals—never being of a gregarious nature; but now, in the autumn of this year, I received a note from Sir M. Digby Wyatt, at that time arranging the architectural courts at the Sydenham Crystal Palace, requesting me to call on him there. I did so, and found that he wanted me to write a catalogue *raisonnée* of his department; which I gladly undertook to do, and continued at it till early in 1854, when he informed me that the directors had changed the plan of the catalogue and intended to produce a series of small books, containing a general sketch of each particular branch of architectural art, which he proposed to confide to me; the conditions being that our names should appear together, his being first: to this I for some time objected, but it was finally agreed that such should be the case, and for this he would revise, and add to the several pamphlets, and I should receive the entire payment for each and all. And here I must in justice state, that when I commenced writing these guide books, I had but a very slight knowledge of the archæological literature of architecture, and my task was greatly facilitated by the compendious list of works in English, French, German, and Italian, with which Sir M. Digby Wyatt furnished me, and which up to that time were unknown to me.

This was my first introduction to active life: there was much I liked in it, much I did not. However, it gave me more experience of men and their ways than I had obtained in my whole life before; and I was by no means sorry when, after the opening of the Palace in June, 1854, I returned to my former quiet life. During the winter I was engaged in collecting materials for a "History of Byzantine Architecture," one of a series which Sir M. D. Wyatt intended to publish but which he has never used, as I believe Mr. Fergusson's illustrated work on architecture came out about this time, thus forestalling Wyatt's. I regretted this the more, as Sir M. D. Wyatt thus lost his money and I lost my labour. The whole of this winter I suffered so from the climate that, early in 1855, I gave up

all idea of remaining permanently in London, and in March again started for Italy, and went as quickly as possible to Nice, but the bitter *mistral* accompanied me all the way from Avignon; nor was it till I found myself at Florence, in May, that I recovered my health. From this time till late in the autumn I was continually at work on a series of drawings, with which I returned to London in the same year and ventured to forward to the Prince Consort for inspection: the result was a note requesting me to call at Osborne, where the Prince was then staying, and to let his Secretary know of my arrival at Cowes. I did so; and was told to call at Osborne on a certain day, when the Prince would like to see me about the drawings.

However, I felt too nervous at the idea of such a trial, and sending an apology for my absence returned to London. After this, I received a note to say that the drawings had been forwarded to the authorities at South Kensington and that I had better call there, when I should hear further on the subject. This led to my first acquaintance with Mr. Cole and Mr. Redgrave; and I was then informed that the drawings would be purchased for the Museum—or Library, rather—at a moderate sum, to become the property of the authorities, with permission however, on my part to publish them within a certain specified time. I shortly found a publisher in Mr. Vincent Brooks, for the work entitled “The Arts connected with Architecture in Central Italy,” consisting of 41 folio plates, mostly in colour; a few only in chalk I engaged to execute myself. The rest were done in Mr. Brooks’s office, and unfortunately I could not give them that supervision which was necessary, owing to my absence the greater part of the time at the Manchester Exhibition. Again, the title-page was most unfortunate, and I did not see it till too late for alteration. I thought the title-page also of very little consequence, but I do not think so now.

During my stay in Italy, besides the large drawings, I continued to make notes—pictorial and written—of anything that struck me as good or noticeable. Some of the last are here appended:

PISTOIA.—The Hospital bas-reliefs are divided from each

other by figures of the Virtues, &c., very good. The compartments also return over the single arch of side entrance of arcade. The whole is bad in effect, hard, cold and shadowless. Luca della Robbia's best are to my mind in the white glaze, a very beautiful example of which exists in the Church of San Giovanni in Riparata, of Christ and Mary. Amongst other fine examples of this ware are—in a chapel past cathedral towards Florentine Gate, Prato; the Lavatory of S. M. Novella; and over a small church doorway near Mercato Vecchio, Florence: some of those preserved in the Academy Gallery also are excellent. The pulpit of San Bartolomeo in Pantano, by Guido da Como, very good, a kneeling figure in centre and animals on each side. The sculpture by Gruamons over door of S. G. in R. (the Last Supper) very bad, worse than Byzantine. Giovanni Pisano's pulpit at S. Andrea, very good; this church, of which the front is drawn in "Architectural art" a complete basilica, with by no means bad composite capitals, narrow side aisles windowless, small lights in clerestory, and wooden roof.

Roof of choir of Prato Cathedral, by Filippo Lippi (?), very fine; the Apostles in the four vaultings with rainbows at back, tetramorphs, &c., very fine. Other valuable earlier frescoes there.

SIENA GALLERY.—Very valuable collection of early masters, from which might be formed a set of examples of patterns of costumes, &c., very valuable. Baptistry, much worn and defaced, still very interesting and effective. The Siennese School deserving the closest attention and highest praise. The bas-reliefs on the fountain by Vechietta, Donatello, Jacopo, della Quercia and Ghiberti excellent.

The painting of the Sybil by Peruzzi, at Fonte Giusta Church, well conceived and simply arranged, but much overrated by Lanzi. At the Osservanza, a fine Coronation of Virgin by Luca della Robbia, with architectural accessories, good, but spoilt as usual by the glaze, which glitters detestably. Beccafumi's ceiling at Palazzo Pubblico, not nearly so well drawn as pavement, exaggerated in sentiment and bad in colour; the chapel in the same a most interesting and complete example of Gothic art, metal, wood painting, and intarsiatura of wood. The intarsiatura of wood of stalls at cathedral clever, but all in perspective,

unpleasant to lean against with doors seeming to jut out against one. Curious inlay at Palazzo Pubblico, some very good. The fresco by Sermino di Simone in 1287, of the Virgin beneath immense baldacchino supported by Saints, excellent, with good border also, but repainted by Memmi in 1321 and difficult to say how much, otherwise would be very valuable, in some of the figures much simplicity, beauty and dignity. Frescoes by Spinello Aretino, full of bits of ornament (in Town Hall). The Assault of Monte Massi by Guido Ricci, covers one side of Sala del Consiglio, it is all brown, full of good suits of armour, &c., and is attributed to Simone Memmi. Razzi's altarpiece, a Holy Family in the little Chapel, and his Christ at the Gallery, are perhaps his masterpieces of those I have seen. He is not enough known; great dignity, simplicity, excellent drawing, and a sober, good style of colour, without being very remarkable, yet better than the Tuscan School in general, which is stronger in drawing than colour.

Razzi may truly be called the Raphael of Siena, he is much superior to Beccafumi in colour, sentiment and propriety; besides his works mentioned, are a very fine armed figure (St. George), with accessory figures, conceived in the highest style of art and beautifully painted (fresco); also a Christ rising from the Sepulchre, in the Sala Biccherna (Town Hall); and an early example, somewhat like Signorelli, a Descent from the Cross, at San Francisco, and numerous other specimens in other places.

Sangallo's portfolio or sketch book—very interesting architectural figures, ornaments and machinery; but better still Peruzzi's, full of very fairly drawn figures in a bold free style yet very exact. The St. Sebastian at the Town Hall is a remarkably fine work. At the Library (Public) an exceedingly fine example of Byzantine metal work, the cover of the Greek Gospels, of great richness, attributed to about the year 1000, and brought to Italy at the commencement of the fourteenth century; it was kept in the Royal Chapel at Sta. Sofia, the painted ornaments are not very good, but writing excellent. Other Greek objects preserved at the Hospital Chapel from the same church, are to be seen on application to Gonfaloniere and Rettore of Hospital.

Hospital itself roomy, airy, and finely situated. A model showing how much the old Sienese attended to the wants of

the sick and poor; beneath the fine frescoes and painted vaulted roof of Domenico Bartoli, lie the patients; all very clean and neat. Peruzzi, always good, whether in proportion and good taste, as at the Massimi Palace, Rome; or in delicacy and refinement of ornament, as at high altar and pulpit, Siena; or as at the simple and largely designed doorway of San Francesco, Siena.

A Madonna and Saints by Pachiarotto, at San Christoforo, near Palazzo Tolomei; very good, dark and sober, well drawn, good expression, good taste.

The Fonte Goia is past all restoration, no doubt from the crowds at the great fêtes in the Square, especially the Palio, August 15, when the heads of figures, mouldings and ornaments formed stepping places for feet. Bruni's drawings preserved at Town Hall, very nicely done, and supposed to restore it to its former state, but too good, failed to catch the spirit of original—made quite antique models; how far his restorations are warranted can't say; so very little remains, and no trustworthy prints that we are aware of. The little boy beneath Madonna apocryphal; a little pedestal, however there is, evidently for some small object: the man no longer existing, and all the ornament more or less defaced, the greater portion entirely destroyed. The inlay of wood very curious at Chapel of Town Hall. God creating the World, the Sun, &c; Old and New Testament, other bits about also, such as door of Great Hall, all much worn (in Chapel) and tarnished. The Wheel of Fortune, on a side door close to the beautiful iron railing. Taddeo Bartoli, the painter of chapel, not to be confounded with Domenico Bartolo, painter of Pilgrim's Hall, at Great Hospital. Bartoli in 1414, already full of old Rome. Porcius Cato, J. Caesar, and all the Roman worthies there life size; and Aristotle with a long laudatory inscription, in a great niche all to himself. Stalls of Cathedral also good inlay, very clever and intricate, but spoilt by perspective.

Stained glass in Prato Cathedral, elaborate, but coarse and crude somewhat; choir, fine; painted roof, very fine, with Evangelists by Filippo Lippi. Stained glass in Siena Cathedral, not much left of it, though fine. Perino del Vaga's design, a Last Supper (?) not anything remarkable in composition and poor in colour.

If the Palazzo Ptolomæi was erected in the year 1205,

as Murray says, it shows Gothic in full bloom in Italy prior to any complete example in the North, but the thing appears impossible ; perhaps 1305 should be the date—see about it.

The general characteristics of the Italian Gothic style of decoration are, a die or base panelled with various imitations of marble with mosaic borders, and (at times) with central designs of intricate ornament. About 6 ft. from the ground is a cornice with brackets, all put in perspective from the centre (very bad effect). Then pictures in compartments, also with mosaic borders, &c., with descriptions written in a peculiar Gothic letter (very good) beneath each ; the whole space is covered thus, and the ribs of vaulting are also ornamented with rolled leaves, &c., and borders of imitation mosaic and foliage. The spandrels or compartments of the vault itself are ornamented with figures on a blue ground studded with gold stars ; the bosses are small and ineffective though richly carved, with rings for lamps ; the effect must have been fine when lighted up. The figures though somewhat stiff and monotonous, evince much feeling for the beautiful and natural, they have usually written scrolls descriptive of their characters ; sometimes, as at Siena Town Hall, the names are written on the clouds from which they rise. The general ornament is a mixture of mosaic and Roman reminiscences, especially in foliage and nature, the two first dominant, colours well arranged, and accessory ornaments, as dresses, buildings, horses, &c., very gracefully designed and minutely expressed. Palazzo Saracini, curious and large collection of paintings, porcelain and drawings by old masters, well worthy of a visit. A fine Christ rising from the Grave, by Sodoma ; the Sodoma in the Chapel (fainting of Mary), not so good, early probably.

The reliquaries at the Hospital nothing.

At Volterra, "Mino de *Florentia*," on beautiful marble ciborium like his pulpit at Prato (which looks like a beaker, being without a staircase), the sculpture on it is very graceful and delicate but wanting in force and shadow.

The alabaster font by Andrea Sansovino, a very good work of his. The façades both of cathedral and octagonal baptistry very ancient rough Romanesque, not alternate masonry, long and narrow windows, the door of Cathedral probably of same date (being much in the same style,

alternate masonry); an inscription on front of Baptistry appears to define it as 1257, when "Geroldus Lucano me fecit," the remaining parts evidently of much earlier date. The pulpit in Cathedral very interesting, scripture subjects on panels, with names, "Mar'a," &c., curiously contracted over respective figures, big heads, small bodies, stiff drapery, probably of the twelfth century, the ornament Romanesque.

At Pisa must have been great Roman remains; churches generally supported internally by antique columns and capitals, often not fitting each other; above capital a broad flat slab, then arch; this the oldest, perhaps, and simplest adaptation of Roman work seen very well at Church of the Misericordia, via San Frediano, and at Duomo. In Cathedral before choir and in baptistry, good opus Alexandrinum pavement of the kind so well illustrated by Wyatt; this is decidedly the best kind for pavement, but may be more varied in Moorish patterns, like bit in Campo Santo, and bit also in Baptistry. Noble paintings in Cathedral, models for that sort of thing. A Virgin and Child by Perino del Vaga, exceedingly beautiful, nothing of vulgarity as at Genoa, lovely and pure. In draperies, &c., have everything dark, lights the exception.

The *dos d'ane* top of sepulchre is common in Etruria and Rome. The guilloche already noticed as like a wave, used in Etrurian sarcophagi as significative of the sea with dolphins over it; palm branch ancient award of victory, evidently of Oriental origin from its nature, but common in Etruria and Rome. The Etruscan sculpture appears to have been coloured and gilt. A terra cotta sarcophagus at Volterra, with typhon, red body, blue tails; on a marble tomb gilding still left in parts. At Pisa, early Christian painting, eagle, &c. in crypt of San Michele in Borgo, nothing left but pattern, coloured and destroyed, not much of it; given in Morrena, "Pisa Illustrata," Lasinio's (figlio) "Raccolta de Sarcophagi ed altri Monumenti nel Campo Santo."—worth buying.

San Piero—plain corbel table as at San Sisto at sides; but every third one in apses with strip pilaster and moulded base.

San Paolo ripa d'Arno, a complete three-aisled and domed basilica with wooden roofs and zigzag on two pointed arches of façade, very interesting, may be earlier

than Duomo San Piero in Grado. Sea once came to here; and the step and grating to which St. Peter's ship was traditionally moored, still preserved in centre aisle. A basilica, more "Romano" style; not unlike our old Anglo-Saxon towers is its tower with rough balusters, all of stone and good masonry, mouldings few and simple; externally old pottery let in between each corbel arch; but most remarkable perhaps for frescoes, much destroyed, but still showing a complete resemblance to Anglo-Saxon manuscript drawings in style and costume, though of commencement of thirteenth century probably. Some bits, however, appear later and have trefoiled arches; the writing also very Gothic: best example, however, of early Romanesque decorations I know of.

San Piero in Grado has three apses at east end; all its columns and capitals are taken from antique Roman buildings, and made to fit into each other anyhow; two steps to chancel: the pottery made on purpose, as shown by the ship and chains figured thereon; not a distinctive mark of antiquity, and found equally on San Sisto, built at commencement of thirteenth century by Girolamo da Lugano, same as found on inscription at baptistry, Volterra; thus fixing the date of the black and white façade at close of twelfth or beginning of thirteenth century.

The lion with kid or lamb in his claws, found on Roman sarcophagi, as at Campo Santo, Pisa (twice).

Ascertain well the dates of La Spina and baptistry at Pisa, and as regards additions or restorations; these alone, and Casa Tolomei at Siena, if certified, sufficient to prove Italy's claim to Gothic; the arches of N. Pisano's pulpit, Pisa, circular but trefoiled, 1206, note and make out how far N. Pisano *impelled* the new style: compare Rheims statues (men) and N. Pisano. The pottery above mentioned appears only to have been a cheap mode of decoration in place of marble inlay. It affords no mark of peculiar antiquity, and does nothing for San Michele, Pavia. As to its being brought from the East by crusaders, that is disproved by style and by ship and chain at San Piero, near Pisa. Stained glass in Pisa Duomo, brilliant but not a model; no shadows, all flat, too confused and too small, & c. number of little figures confused; woodwork of stalls said to have been destroyed by fire,

according to Grassi, in description of Duomo, and present probably, copied after remains of the old; don't think so, however, and consider these stalls as the original work of early part of fifteenth century, the parts restored being still clearly marked by clumsiness and difference of colour; thus, St. Andrew's projecting arm in the original is blueish.

On the jambs of door of baptistry, the months, single figures with abbreviations, as J. A. (Jan.), F. E. (Feb.), A. P. (April), &c.; on the opposite side David, Saviour, Apostles, &c.; on façade, "Rainaldus prudens operator et ipse magister;" good.

Pretty good bit of painted glass at church of Fonte Giusta, Siena; also in choir (apse).

San Paolo ripa, &c. Pisa: the modern work, crude in colour and too light; architectural and ornamental details bad.

At Lucca, Fra Bartolommeo's paintings in San Romano and cathedral extremely beautiful; distinct yet vapoury, bright yet sober in tone. Ghirlandaio in sacristy good and interesting. Chapel in San Frediano by Aspertini also pretty good, nearly all figures, and but little ornament: mosaic on San Frediano, Italian on Byzantine models. San Frediano itself very remarkable Romanesque, of twelfth and thirteenth century, with the exception only perhaps of columns and walls of great nave, the imposts of small circular windows of which appear to be of different style to other imposts; the tower up to about 20 feet may be more ancient, plain stone work with rough attic base; this attic base, however, is very common on many Lucchese churches of twelfth century, and is seen also on façade of San Frediano itself. The imposts over abaci of columns, cavetto bevelled, as are those of San Giovanni, probably thirteenth century: the round-headed windows filled in with shells, evidently comparatively modern. The tombstone of San Frediano preserved in church, very curious; inscription on top and side identifying name and purpose, but rest so defaced as hardly to be made out. At the end is a letter M, which may stand for A.D. 1000; letters Roman and much contracted and run into each other. The large old font very curious, covered with sculptures by "Robertus magister;" date destroyed

but, from two templars (?) on a horse, probably close of twelfth or beginning of thirteenth century. Knights crossing a sea; a templar on horseback trampling on a naked body, probably an infidel: this may be the meaning of same subject so often found on French Romanesque churches, Civray, &c.; other figures under early-pointed arches, apostles, &c., Christ and angels. Early Jacopo della Quercia, Madonna and Child, very like Siena one, and saints under niches, with very delicately-worked small new Testament subjects beneath; exceedingly good and interesting. San Frediano tower, though rough, and with small columns and remarkably spreading imposts, with four lights at top, and on one side eight, divided by a central pier, certainly Romanesque. The Lombard towers we suspect were generally of single arch openings, something like San Romano: more apparently Lombard is a side bit of San Pietro Somaldi, large masonry, edges neatly worked, and very long slit window with round arch, one stoned head, and impost plain moulded.

Many other interesting small churches:—St. Giulio, St. Anastasio, San Salvatore, besides those mentioned in "Murray." Duomo: exterior chiefly thirteenth century; large ornamented columns of exterior, however, apparently earlier; very rough work, one with tree of Jesse. Civitali's work internally, delicate and varied but somewhat ineffective; his figures, however, remarkably good. St. John, St. Sebastian, Pietro Noceto, &c.: pulpit rather poor; stained glass rich but much destroyed; mosaics commonplace; that of St. Frediano (at altar), good opus Alexandrinum; church much hidden by hangings owing to festival of Volto Sacro, which is apparently not Byzantine but Early Gothic. Palace of Guinigi, very fine example of fourteenth century Gothic, red brick, trefoiled windows and massive tower. Good stained glass in San Giovanni, nearly destroyed, however.

San Alessandro, Lucca, appears more Lombard: doorway rough antique; mouldings shallow and antique, ditto ornament; no imposts over piers as in Romanesque churches; material marble; windows little and light; one stone head; slight mouldings, looking like lines. San Romano, where left, plain impost to arched one light windows (long) now blocked up; arches often more than

semicircle. St. M. Fuori porta now inside porta, a very fine example of Romanesque, probably of eleventh or twelfth century: a domed, vaulted, transepted basilica, bearing a strong general resemblance externally in style to Pisa cathedral, more interlaced work externally than is usually seen in Tuscany; windows same character as San Pietro Somaldi bit; arches, as usual in Lucca Romanesque, higher at apex than at haunches; the mouldings same in character as San Alessandro, but stronger, more developed. There is probably no Lombard work at Lucca: what has been deemed so is early Romanesque, probably of eleventh century (close of) or twelfth century.

Another characteristic of Lucca Romanesque is abacus of impost curved beneath flat slab, as at San Michelletto Fuori, on lateral part of which some interesting early remnants. There are at least three marked epochs: the Lombard, of which nothing or little left; Early Romanesque, San Alessandro, San Romano (blocked up), San Piero Somaldi, of the eleventh or early twelfth century; and Romanesque, S. M. Fuori's portion of close of eleventh to end of twelfth, and San Michele thirteenth down to early fourteenth century.

The moulding of window of San P. Somaldi, so like Lombard work, has its counterpart in works certainly Romanesque, as on piers of doorway at San Salvatore; inscription in San Alessandro, stating that church to be dear to Longobardi (wrong); it contains, however, a very good modern mosaic of the Virgin and Child, with Saints Alexander and Ludovico kneeling at her feet: presented by the late Duke.

The doorway of San Alessandro, also probably Romanesque: such imitations of antique not unusual in that period.

The inscriptions under porch of Lucca duomo, let into wall, have as dates: "Templum fundamento facto, mille que sex denis," (1060)—Money changers forbidden there, 1140.

The mosaics (1233) all appear of same date, as far as look of age goes; the last, however, in Gothic and Latin letters: this shows how difficult it is to decide real dates by inscriptions.

FLORENCE.—Santi Apostoli, quite modernised exter-

nally, but still retaining internally the columns and arches, on which it is said Brunelleschi founded his style, indeed they might almost pass for his. Also contains a very good specimen of Luca della Robbia, an altar piece, very clever and picturesque. The altar at the Guarda Roba, and crucifix, the finest examples of metal work I have ever seen: the crucifix by the Pollaiuoli especially; Renaissance gothicised, wonderful work and taste: the altar is Gothic (silver), inlaid, like the cross, with enamel work, and ornamented with figures by the best artists; many by Ghiberti, very interesting; apparently early, still exhibit his peculiar manner. Maestro Cione, Verocchio, Salvi, Ghiberti, the principal contributors.

Painted glass in San Michele deep and rich but rough and unshadowed; probably fourteenth century, early. Lasinio's work on San Michele well engraved and got the character, but wants colour, and the architectural portions are not equal to sculpture.

AREZZO.—S. M. della Pieve: very rough, battered, Romanesque; Murray's description good, except tower, the capitals of which are a plain sort of Doric; façade rich, and ornamented with sculptured foliage and figures, very rough and antique looking, yet of twelfth or thirteenth century (early), a time of greatest declension of Italian art; *vide* Biduino (Pisa baptistry, &c. always exceptional). Under the principal door curious allegory of the months in four rows, three figures in each row: date on door of S. M. della P., 1224, apparently coeval with the rest.

Cathedral: painted windows fine; the lancets of choir not by William of Marseilles, but earlier, consist of single figures in niches, more like the side aisle windows of Sta. Croce, Florence: not to be compared in drawing or colour to S. M. Novella, Florence, or Lucca choir. The south side aisle windows, by William of Marseilles; great lucidity; pretty good drawing and composition; architecture and heads good, but colour more of N. Poussin school; a few are dark and rich as in Venetian school, and fifteenth century painted glass, but varied and light tints. Some of the compositions very good, but unfortunately spoilt by broad central pier. Vasari's praise much more due to

Florence or Lucca than Arezzo, but then he was an Aretine. Tarlati's monument very fine, sculpture of fourteenth century. Giovanni Pisano's high altar, a wonderfully rich and excellently sculptured Gothic shrine, inlaid with same vitreous mosaic and marble as at San Michele, but not so neat in studied ornament: this and glass alone repay a visit to Arezzo. Fine rich old Gothic sepulchral altar of the Dragomanni in San Domenico. Front of Fraternità in Piazza Maggiore, not Gothic but mixed Gothic and Renaissance, latter dominant; elaborate, but not good.

FLORENCE.—GUARDA ROBA, DUOMO.—The altar consists of twelve panels, in two rows of six, one over the other, divided by rich buttresses and a magnificent centre niche extending up to the row of small niches which forms a continuous border at top, it is by Michelozzi di Bartolommeo. Every available space is inlaid with enamel, delicate and bright; the altar is dedicated to St. John, and contains the following subjects in its panels:—Elizabeth and Zaccharias meeting the Virgin, Jacopo del Pollaiuolo; Birth of St. John the Baptist, (do.); St. John sends his disciples to Jesus, Lorenzo Ghiberti; St. John in the desert, (do.); Baptism of Jesus Christ, (do.); St. John preaches the new baptism, Ghiberti and Cione; Reproves Herod, (do.); Visited by disciples in prison, Cione, And. Verocchio, and others; the Decollation (very fine), Francesco and Giov. Salvi; John's head presented to Herod, And. Verocchio.

The magnificent silver enamelled crucifix, by Berto di Francesco, Milano di Domenico Dei, and Antonio del Pollaiuolo (the base).

AREZZO.—The stained glass in Santa Annunziata, very fine, small but better than cathedral in composition and colour; the Spozalizio, excellent, near door on right entrance; circular window in San Francesco also good; flat roof painted in perspective as a cupola at La Badia, simply absurd.

PERUGIA.—Fountain too low, basons too close on one another. N. Pisano's superiority over his son Giovanni, seen well on lower bason; pulpit (open air) near door of cathedral, very pretty, Gothic inlaid with opus Alexandrinum; foliage of lower part very original, not *very* good, and curiously resembling the quips and cranks of Louis XV. French. Raffaele's first fresco, very interesting, Christ in

centre seated with holy dove overhead and three saints each side, good composition and drawing, pose of heads excellent; Eternal Father above, destroyed.

Woodwork at Sala del Cambio, chapels on each entrance of cathedral and at San Pietro, all very fine and all much alike, dark walnut set off with gilding having a very rich effect: remarkably delicate and fanciful carving and graceful arabesque inlays; the choir of Raffaele at San Pietro particularly fine, the reading desk even better and the organ gallery very good; the wood work at Perugia would form a compendium of Renaissance ornament; Sala del Cambio very effective, it is now being drawn for publication by some engravers at Rome. Giovanni Pisano's monument in San Domenico, neat, good, and studied, but the poorly twisted columns with mosaic inlay look very bad; the painted window of choir is the finest Gothic example I have seen in Italy, rich deep colour, pretty good drawing, flat shadows, general effect splendid, resembles in style, but not so rich or grand, the glass in Florence Duomo.

San Pietro possesses some of the finest illuminated books I have seen, better than Siena, more varied, twenty-one in number, fine bits of ornament in letters; dates, 14th, 15th, and 16th centuries. The sacristy, beautiful little Perugino's, which I like better than any I have seen of his. A small Christ and St. John, by Raffaele, a little treasure; the pavement in tiles, once a fine example of late 16th or early 17th work, now too destroyed to make out. The (town) gate of San Pietro, a fine example of Cinque Cento, bold, massive, and Roman like.

Wood work in chapels each side of cathedral entrance, very fine; best in Sala del Cambio, on the intarsiatura of the doors is written "Marcus Antonius Mercatelli," who the *custode* says was an artist of La Marca, between Spoleto and Imola, or thereabouts; stained glass of chapel in cathedral good composition, not bad colour.

"Gli ornati della chiesa di San Pietro, typas Crispino Puccinelli. Traversari dis. Bianchi inc." Roma, 1845.

The chapel in town hall very beautiful, prefer it to Sala del Cambio, colours beautifully arranged; artists, Raffaele and Perugino.

ASSISI.—Perfect example of Gothic colour, wants illustration, especially painted windows which are numerous

and varied; long pulpit, twisted columns, and opus Alexandrinum in lower church; ditto, angular in upper church: below too dark and injured to render perfectly, much must be supposition; the lower church, a museum; in the upper, excellent inlay stalls and carved ornament, the arabesques of Raffaele prefigured: lectern especially good. Walls painted, lower part with diapered drapery, above series of paintings, above that another series of paintings, then vaulted roof, all coloured; rose window, good, in the mass of dark circular masonry the lights effective; the most beautiful circular window however is over entrance door of the lower church.

Santa Caterina chapel, a perfect bit of colour, by Matteo de Gualdo, about 1470. San Pietro, interesting façade, date 1270 or thereabout. St. Rufinus, façade, probably of close of 12th century, curious, panelled, three doors and over centre one a Christ in circular glory, with Virgin and Child one side, very odd and rough. Best painted glass in lower church, all ornamental; figures generally more or less accessory; modern glass by Bertini of Milan, fairly good, deep colours and rich enough, but too like a transparency, the necessary black lines being hidden as much as possible instead of being shown and aiding effect. Where light is required, this ornamental glass in which white occurs largely is desirable, otherwise not comparable to the Renaissance, in which the ornament is quite unimportant and colour everything; the Venetian school of colour is a true model of this period; at Arezzo, in Santa Annunziata Perugino's influence is seen, the mantling red and crimson of Basaiti, Carpaccio, &c., wanting.

The lower church windows stated in description published by the Frati to be by Donino of Assisi, Angelletto, and Pietro de Gubbio, who it is stated did others at Orvieto and Siena cathedrals, no date given. The windows of upper church were contemporary with the building, but restored and often replaced by Terranova, and L. da Udine, close of 15th century.

The frescoes in choir and transepts of upper church, by Giunto da Pisa, terminated according to guide book in 1252, corroborated by the style of Giunto at San Piero in Gradine, fuori Pisa: the same angular folds, Byzantine lankiness and domed buildings.

San Rufino, Assisi, was finished by Giovanni da Gubbio in 1140, and was consecrated by Greg. IX. in 1235, of which date probably is the doorway and façade; the crypt and cloisters are of the 11th century. The Overbeck at gli Angeli nothing; the frescoes by Lo Spagna in Stanza di San Francisco, very good but much ruined; the woodwork in sacristy done by a monk in 17th century, very bold and effective, thorough cut. Church of Sant Angelo, Perugia, circular with ancient columns, above that late Romanesque, above that wooden modern roof. Church of St. Agostino, Perugia, fine wood carving and intarsiatura in choir.

The windows of Assisi, too ornamental and cut up, they dazzle the eyes and want that warm, rich, comforting tone, found especially in the Renaissance period.

ITALY, 1855.—NOTES FOR THE "ARTS CONNECTED WITH
ARCHITECTURE IN CENTRAL ITALY."

Architecture is mainly deserving of being ranked amongst the Fine Arts when it calls into action the varied and ingenious resources which the art of man has discovered and perfected. It is barely half a century since, that the architect required, even for some of his largest works, churches, public buildings and palaces, little else than good masons, bricklayers, carpenters and plasterers. The bald and meagre imitations of ancient styles (excellent in themselves) which occupied the attention of most of the architects of the 18th century, to draw no nearer our own time, afforded no scope for artistic talent, and the works then executed, with a few exceptions, will never confer on their designers the ennobling title of artist. Thus no artists themselves, they called in no art to their aid, and the country was cumbered with ugly masses of stone and wood, in which the builder and not the artist alone triumphed, and to which the name of architecture in its full meaning is quite inapplicable. True architecture includes the practice of all the arts, and those buildings are the noblest, most satisfying and most interesting, which have required and received the aid of the artist in marble, stone, wood, colour, metal, mosaic work, &c. The last named branch of art has been entirely neglected in our own country until of late years, when it has received some attention, for which we are indebted princi-

pally to the industry and talent of Digby Wyatt. In the adaptation of various coloured marbles, to this particular and perfectly normal species of decoration, no people have so distinguished themselves as the Tuscans, who have practiced it with signal success, in more or less good taste, for many centuries. Of a peculiarly durable nature and capable of producing the most varied and charming effects, it has been applied by them to almost every purpose of external and internal ornament. Although the Duomo and Campanile of Florence are nearly covered with inlaid marble, sometimes in very beautiful designs, we do not think it well fitted for external use, except on a very small scale, even in so fine a climate as that of Italy; and although now, degraded by a false idea of its capabilities, to the inlaying of tables with foolish and unmeaning representations of such subjects as books, music, pictures, &c., it was at one time, especially from the thirteenth to the sixteenth century, applied principally as an adjunct to architectural effect, and presents a large and interesting series of very beautiful designs, principally executed in black marble on a white ground: the earliest examples are still the finest, and the inlaid pavements of San Miniato al Monte and of the Baptistery, executed at the commencement of the thirteenth century, exhibit fine specimens of its excellence and durability. The examples which we have chosen are taken from pavements and memorial slabs; as regards the former we need proffer no reasons for its use, wherever the application of an ornamental stone floor is required, or its substitute of terra cotta; but as regards its application to memorial slabs, we shall be excused for offering a few remarks.

We conceive that the chief object in a commemorative monument is durability, and that it should make known, for the longest possible period, the object for which it was executed. This can only be done through the medium of inscriptions, and in that case inlay of marble is far more durable than engraved letters, which soon become defaced or filled up with the accumulated dust and dirt of years; indeed, nothing but wanton violence can destroy letters and ornament formed by flat inlay. A great number of memorial slabs of this description in the churches of Santa Croce and Santa Maria Novella, at Florence, have been

walked over by the feet of many generations, and are as perfect as when first executed, whilst raised bronze is gone.

The interest attached to these memorials is rendered doubly great by the addition of sculpture, and the effigy of the deceased lying within a framework of inlay ornament and inscriptions, characterises a great number of monuments during the fourteenth and fifteenth centuries. These executed in marble or bronze and let into the pavement of the churches above mentioned, have been sadly worn by the feet of the living, and are generally so much defaced as to render them almost useless; nevertheless, the principle is excellent, and in the chapels attached to our great cemeteries, monumental figures in bas relief of this description surrounded by an iron railing, would form most appropriate adjuncts. The expense of this method as far as material is concerned, would not be great, as our own country affords sufficient resources for such purposes, and workmen would be more difficult to be found than marble.

The church of Santa Croce is especially rich in examples of this combination of sculpture and inlay, and were not the effigies so worn away by the feet of devotees, would form a most interesting series of costumes of laymen, priests, warriors and ladies: those which we have chosen will serve to give an idea of their general character.

I have drawn a portion only of the memorial slab of Bishop Ketterich or Catric, as it is spelt, Ambassador from Henry V. to Rome, who died at Florence, on his return in 1419. The Renaissance memorial of a Monk, has its arabesque ornament in slight relief, by which nothing is gained either in durability or appearance; the inscription, owing to its being engraved instead of inlaid, is partly illegible; the name gone and the date illegible. We should place it about the beginning of the fifteenth century from its style, although the date, as far as we can make it out, gives the year 15?? The memorial stone of Biorio de' Ubertini had a very beautiful effigy of the Knight, but too much defaced at this day to be valuable as costume. The original date is 1358, the engraved inscription is a restoration of the year 1557.

The pavement of the Baptistery was executed about the year 1200, and although shamefully knocked about by great wooden forms, is still very perfect and beautiful.

The circular subjects, enclosing coats of arms, form centre ornaments in memorial slabs, for a complete representation of which see "Architectural Art in Italy and Spain," by J. B. Waring and T. R. Macquoid. These centre pieces are of great variety and beauty, and underwent but little change of character, as regards the running foliage, down to the sixteenth century. In the seventeenth century a complete change occurred and the whole design of these memorials was enlarged. They became more grand and less artistic, a greater variety of marbles was introduced, and engraved slabs in the same style as the celebrated engraved pavement in Siena Cathedral became common, and the practice finally fell into comparative disuse at the time of the decay of all art in Italy during the eighteenth century. Exceptions are to be found in this respect; two very remarkable and fine inlay slabs of the respective dates, 1764 and 1821, are to be seen in S. M. Novella, where also (near the Capella Strozzi) is a very well designed monument executed during this century, after the manner of an engraving.

Amongst other useful accessories to architectural ornament, the employment of heraldic and other insignia has fallen into nearly complete disuse at the present day, except in the case of buildings in the Gothic style, and we consider it a great loss, for both in point of utility and ornament, they are very valuable. A shield of armorial bearings very often decides at once the date of a building and the person by whom it was erected; thus the *Biscia* of the Visconti, the *Palle* of the Medici, the Winged Bull of St. Mark, the Florentine Lilly, *Giglio della Comunità*, the Tudor Rose and Portcullis, the *nodo* of Alonzo el Sabio, the Sheaf of Arrows of Isabella la Cattolica, all speak as it were to the spectator, and tell him the origin of the building on which they are found; nor are they less useful in the case of particular individuals, whose family history they often serve to perpetuate. In Italy and Spain examples of their application as ornament abound. Originally they were placed in a central position, in some cases they are used as a frieze or between the spandrels of arches, and in the Florentine palaces of the fifteenth and sixteenth centuries, were applied with good effect as an angle ornament. They are capable of very varied treatment, as will

be seen from the sculptured examples which we have collected. Designs of a more florid character are to be found in the engravings of the *petits maitres* of the German school particularly, to which the student is referred, assured as we are, that not in this particular case only, but for several other subordinate ornamental features applicable to Architecture, he will find therein many valuable ideas. We would suggest that any mottoes or inscriptions connected with them should be made with inlay instead of being engraved, for the sake of its superior durability.

The windows of the Cathedral executed by Francesco Gambassi, at Lubeck, in 1434, are formed of very small pieces of the most irregular forms, some of them, the upper ones especially of the transepts, are remarkably rich in colour and contain figures of the prophets and heroes of the Old Testament clad in the most picturesque and striking costumes, such as Freiligrath speaks of in his "pictured Bible," and call to mind Milton's "storied windows richly dight;" the windows of the transepts are clearly of earlier date, the architecture is Italian Gothic.

We may remark, that there is no extreme delicacy of execution here, nor depth of shadow, the effect being obtained by a rich combination of colours excellently arranged, very much in accordance with the scientific principles enunciated by M. Chevreul; the robes are seldom of one plain tint but are richly worked with ornamental designs of a bold and effective character, the colours are generally the brightest attainable, the drapery and faces very slightly shadowed, the features of the heads not strongly marked, and indeed, as seen in places not unfrequently ludicrously rough and malformed; owing however to their distance from the eye this defect is not observable, and the result which the artist evidently aimed at chiefly, namely a rich combination of colours, is perfectly obtained; the mosaic effect irregular and not altogether pleasing, caused by the use of little bits of glass welded together in dark leaden lines, is also lost by distance, and moreover one important result is obtained, which distance does not destroy, which is, that by means of these black outlines a much stronger effect of colour is arrived at; it gives increased contrast and distinctness to the separate colours and to the entire composition, which if not treated in this

manner would clearly become confused and unmeaning, even at a short distance; the blending of tints, unless in subjects pretty close to the eye, should never be attempted in painted glass, it is simply lost labour.

The painted windows of Santa Maria Novella, in the choir and transepts, are amongst the remarkable and effective examples to be found in the Renaissance style; they were executed by Alessandro Fiorentino in the year 1491. They are characterised by great depth and brilliancy of colour; the triple window of the choir, each side light containing three saintly figures in niches, one above the other, surmounted at the top by a dome, presents a mass of rich and brilliant colouring, an excellence of design and execution, a depth of shadow, such as are seldom to be seen; indeed, when the setting sun sends its rays full on this window, nothing more wonderfully gorgeous can be conceived, and it is then we perceive that it is in glass only that the colourist can hope to obtain effects which almost equal the most beautiful tints of nature as seen on birds, fishes, shells and jewels.

In these windows the designs are still formed of irregular pieces of glass, without any regard to where the lead-line of junction may come, except in the case of faces, and even then, as may be seen by reference to the head of the infant Christ in Plate 7, the artist was not over particular; the pieces of glass however are larger than those in the cathedral. There are very few perfectly white bits left, a rich cream or straw tint giving warmth to such, and their shadows are always marked with rich brown lines, not with a wash, but by hatchings, the skin is generally of a rich deep tint, reddish siena with warm brown shadows: and we may here remark that all shadows, more especially those of the draperies, are well and strongly marked; and indeed the whole system of colour employed in them reminds one especially of that great school of Venetian colourists which is represented by Cima da Conegliano, Marco Basaiti, and Carpaccio. The features and the anatomy (where shewn) are excellently drawn, and the faces are characterized by a manly nobility of look in the men, and by much sweetness and grace in the women, the artist has felt himself at liberty (and we think with perfect justice) in applying colour to his architecture at will; there is

little attempt to be matter of fact in these aërial works, these palaces in the air, and they glitter with all the splendour of a work composed with precious stones; we remark in the draperies two particular kinds, the one black, which lightened with some pattern, such as white stars, becomes of essential service as a key and a contrast to the bright colours; and secondly, a dark rich purply puce tint, which is of incomparable magnificence, a small bit is to be seen on the right hand plinth of the Virgin (Plate 7). As we have before remarked at the cathedral, a more brilliant effect is given to the whole composition by the outlines being formed with strongly marked lead junctures; when masses of colour occur in architecture they are generally rendered luminous by small bright dots on a darker ground of the same tint. The "dim religious light" of these painted windows, however poetical, is not calculated to aid the draughtsman; and the richest in effect are generally the deepest in tone, and the most impervious to light. What are the grandest buildings without mosaic work, painted glass, carved wood and stone, inlay of wood, in fact, ornament of every nature? mere skeletons that want filling up. Imagine Nature, the world, thus created with regard only to the purely useful — what a dull, blank, cheerless universe would it be! and is it only in Roman Catholic churches these important and beautiful aids to architectural effect are to be used? are they alone to be dedicated to the honour of God? every work of man's hand should have that purpose, and it is not the temple only which should exhibit richness in honour of the Deity; even as our daily acts should be guided and governed by our religious principles, and their influence not be confined to any one particular day of the week.

NOTES ON ORNAMENTAL ART.

"Art is the revelation of man, and not merely that, but likewise the revelation of nature speaking through man. Art pre-exists in nature, and nature is reproduced in art. . . . Art and nature are not then discordant, but ever harmoniously working in each other."—*Longfellow's Hyperion*.

"The beauty of nature re-forms itself in the mind, and not for barren contemplation, but for new creation."—*Emerson*.

"Thus is art, a nature passed through the alembic of man."—*Ibid*.

The Egyptians were remarkable for the excellent manner in which they combined a profusion of ornament with

the most grand and impressive effects in architecture. In its way this school of ornamentation is very conventional, unique, and perfect.

The Greeks sought a fresh inspiration in nature, still, however, keeping a tight rein on merely imitative renderings. Their gracefully arranged acanthus leaves, the honeysuckle, the echinus, and running foliage, are all more or less conventional in character. The fret and the curved guilloche are purely geometrical, although the latter brings to mind somewhat the graceful curve of a large wave as it is about to break.

Amongst the Romans* ornamental art obtained a much more extended scope; and nothing can surpass the good taste and happy application of natural forms which characterizes much of their work. We allude especially to sculptured ornament, since in painting their fancy ran somewhat wild, and finally fell into a confused medley of capricious scherzature. We may safely assert that the numerous marble and bronze candelabra, altars, colonnettes, tripods, &c., which are still preserved to us, present some of the most graceful and felicitous adaptations of natural subjects, which the world can show. Ornament, however, fell more speedily than anything else into that decline of true art which was consummated by the removal of the seat of empire to Byzantium. Nature was forgotten in a barbarous but rich blending of ancient Roman, Greek and Persian art, and in place of those varied and charming models to which the mind of the ornamental artist had lent an extra charm, we have predominant an imitation of Persian foliage ornament, the interlacings of braided ribbons, a profusion of jewels and studded with beads; the whole redeemed, however, by no slight ingenuity and by an extraordinary gorgeousness of colour applied in bold masses which contrasted most favourably with the thin and wiry elegance of coloured ornament in the late Roman style. With few exceptions, both in the east and west, nature was neglected for many centuries, and just in proportion as it was neglected, did art itself continue in a poor state, relieved here and there by the graceful fancies of the painters of illuminated manuscripts, amongst whom

* The sculptors of Rome were generally foreigners, and principally Greeks.

those of the early Irish school hold in our opinion the first place for easy and ingenious originality. By the twelfth century Art once more returned to Nature for aid and instruction, and now there rose gradually a school of artists who might claim comparison, and in many respects outshone, the ancient Greeks and Romans. Fresh from the depressing bondage of a formal conventionality, these restorers of art appear to have been enthusiastically impressed by the excellence and variety of the models presented to their gaze; they were as blind men whose eyes were suddenly opened, they looked forth on a world where the meanest object presented to their charmed attention some feature of beauty, and the commonest plants served to excite their newly aroused sense of the art of God. In this revival of art—and we may take it as a general rule that wherever nature is studied art *does* revive—in this revival, vegetable nature it was which more peculiarly exercised the powers of human appreciation, and so numerous are the various leaves, plants and flowers wrought by the sculptor's hand on the early Gothic churches, that they might almost serve to illustrate a manual of botany. During this period nature was copied with truth, fidelity and spirit; but this would not, by itself, have given the ornamental art of the period the great charm which it possesses and which we all admire, had it not been combined with conventional forms, and its merit and beauties were enhanced by a judicious combination of architectural or conventional features, such as mouldings and tracery. About the same period another style arose, which constitutes the triumph of the artificial school, and to the Arabs is due the formation of a system of ornament, which, so far as it goes is without a rival. It is essentially a geometrical style, depending on an elaborate and most ingenious combination of lines and curves guided by a wonderfully refined taste and exhibiting the highest sense of the beautiful. Both in outline and colour it is perfect, but it is also monotonous—no light and shade. Excluded from the great school of animated nature, it speaks but in one tone; it bears but one character; is limited in its scope, and addressing the sense alone, excites no emotion of the heart nor association of idea in the mind. It would be untrue to say that all

study of nature is given up, for the leaf-work, though conventional, is still founded on nature. The coved angles and ceilings of rooms appear to be inspired by the idea of stalactites: the pine cone and the pomegranate at times occur, and the roofs, dark and lofty, are frequently pierced with openings which have much the effect of stars in the heavens by night.

In the 14th century a fresh impulse was given in Italy by Cimabue and Giotto, to the study of nature; and a new phase in the history of ornamental art opens to us, founded on a happy combination of the Transalpine school of nature, the affection for classic antiquity, which had been spread by the great Nicolo Pisano and his followers in the preceding century, and by a deep appreciation of nature in her unadorned simplicity; the results of this combination were of surpassing beauty, and at a period when Gothic ornamental art was being dragged down to ruin by the swift decline of that architecture, to which it had lent and still gave so powerful a charm, another flower of equal beauty budded on that tree of art, which flourishes sempiternal under the good genius of nature. At first the spirit of the Transalpine school was perhaps the most powerful element, but in the 15th century nature and the models of antiquity became prominent, and were so equally balanced that it is hard to say which has the strongest hold on the artist's affections. To Lorenzo Ghiberti, whose genius, taste, and industry are equally wonderful, is due the honour of a complete system, a perfected style founded on these inspirations, and his masterpiece, the bronze gates executed by him for the baptistery of Florence, are unapproached as models of ornamental art, amongst all that we can name of the past or present: they are not only the glory of Renaissance art, but the glory of all art, and the masterpiece of all works founded on the great school of nature.* But it is not in the power of any one mind, however wonderfully gifted, to turn the advancing current of human thought, and now whilst the school of Nature

* These gates are said to have been gilded, but we cannot but think they are more favorably seen in the pure material; the ornament on the first executed gate is quite equal to that of its better known companion. The bronze gate of the sacristy in the cathedral, also by Ghiberti, though without ornament, may boast of groups of figures worthy of any age or country.

was thus illustrated by its noblest pupil, whilst the ornament of the Transalpine schools was dying out in glory, different but scarcely inferior to that of its most prosperous age, the revival of antiquity carried all before it, and the spirits of the age bowed down in enthusiastic worship before the unveiled genius of ancient Rome. This result however was not consummated in a few years, and the intervening period is characterised by a style of ornament in which nature only gradually gave way to classic reminiscences and the caprices of unfettered fancy. Until after the first quarter of the 16th century, nature still lent a great charm to works of ornamental art. Italy was irradiated with its dying emanations, and the race of Petits Maitres in Germany, France and the Netherlands, then and during the succeeding century, continued to sustain its power by their numerous and graceful inventions. In the 16th and 17th centuries, ancient Rome reigned triumphant in Italy, and the fate of all imitators came upon the artists who servilely copied its features; they were inferior to their models and sank into a state of formal conventionalism, characterised by platitude of thought and a complete absence of original design. In the 17th century, the artistic mind made an effort to release itself from this unnatural state, but neglecting to take nature for its model, fell from bad to worse, especially in France, and was lost in the unmeaning vagaries of an uneducated fancy, in the unmeaning and tortured forms of the styles of Louis quatorze, quinze, and seize; it is unnecessary to follow the wanderings and errors of declining art through the 18th century. It is sufficient that the best style was that which still adhered blindly to antique models, or to those adaptations of them which originated with the great Italian artists of the 16th century. At the close of the 18th century the newly discovered remains of Grecian architecture drove men still further back into antiquity, and during the first quarter of the 19th century ornamental art imitated the purity and simplicity of what was supposed to be the ancient Greek taste, and nature was less regarded as a model than ever. From that period, up to within the last few years, we have had revivals of every kind, each endeavouring in turn to bind the artist down to its own particular system of art; but imagination, less

than any other quality of the human soul, can suffer the restraints, the unreasonable restraints thus sought to be imposed on it. The true artist is so, by virtue of his appreciation and love of nature, the art of God. Nor were true artists wanting to this century in which man starts afresh, with greater vigour than ever on the path of progress in every pursuit which engages his attention.

To France and Germany is due the great credit of leading the way in this return to the great school of nature, and to this cause is due the excellence of those innumerable works in every branch of ornamental art which have served as models and incentives to neighbouring schools; to which Europe owes its best productions, and which English artists may rival and even surpass, not by imitation and reproduction, but by returning to nature herself, and by observing with attentive eye and appreciative soul, the models perfect or suggestive which lie scattered so profusely around them.

Although we have in the foregoing sketch alluded chiefly to the greater or less application of *vegetable* nature to ornamental design; yet animated nature had also a large share in the studies of the decorative artist, and birds, animals, etc., were freely inwoven with plants and flowers, in combination with those appropriate subjects, which related to the work in hand, and which served to illustrate the society or individual at whose cost it was executed, or the purpose to which it was especially applied; a practice highly laudable and founded on good sense. Thus we find the instruments of sacrifice serving as ornament to the temples of antiquity, and weapons on their triumphal monuments. The cross, spear, and crown of thorns, the sacramental cup, &c., became fertile sources of ornament to the mediæval artists, and heraldic badges have gone far to distinguish a peculiar style of Gothic architecture (the Tudor). It was reserved for the sixteenth century in its rage for close imitation to adopt unmeaning ornament,—a system which has not even yet died out, and a strange example of which may be seen in one of the chief streets of the chief city of Europe, where a Christian chapel* is decorated with the garlanded skull of the sacrificed bull of heathenism. Nor should we forget to notice

* In Waterloo Place, Regent Street.

the use of emblems as ornament. Emblematic or symbolic decoration has entered largely into many styles, but then its meaning was well known and easily read; there was a language so to speak of emblems, to our mind eloquent and full of expression, and it is with regret that we record its utter decline during the last centuries, but have no doubt that it will ere long be once more systematised. The Mythraic symbols, the human-headed and winged bulls of Assyria, the globe and wings of Egypt, the coiled serpent, the circle and triangle, the phoenix within a circle, the pelican and young, all those symbols which have a universal application and are not the exponents of any one sect or of one exclusive system of thought, are worthy of being made use of by the ornamental artist, and deserve to be understood by every observer. This, however, must be a work of time. At present, emblematic ornament, though frequently made use of by the illustrators of printed works, is usually passed over unnoticed and is seldom understood. An illustrated work of popular and universal emblems, is a desideratum in our literature, nor do we think it would remain unheeded, for there is nothing pleases the human mind more than to discover a hidden analogy between matter and spirit, and to detect as it were an idea in disguise.

In the following observations on ornamental art, we shall speak of form, light and shade, chiefly, for were we to enter on the question of colour it would lead us aside from our purpose, and we should require illustrations which are out of our power to present to the reader. Nevertheless colour does indeed form a grand feature in the effect obtained by ornamental art, and here, as well as in form, nature places before us an extraordinarily varied and magnificent series of models in which we cannot perceive that she has restricted herself to the three primary colours, but now obtains the most beautiful effects by harmonious combinations of varied tints of a single colour, and now startles us by the boldest juxtaposition of bright colours strikingly opposed to each other and yet brought into harmony by one of those slight balancing touches of another tint, such as she alone knows how to apply. Truly the colourist halts hopelessly behind Nature, and poor indeed are his grandest efforts in comparison with the

prodigal gorgeousness, the inconceivable brightness, harmony, variety, purity, and delicacy of nature's painting. We sometimes wonder how it is that with sunsets and sunrises, the inimitable delicacy of the human skin, with birds and flies, and shells and flowers, placed mockingly before him, the artist does not renounce his brush for ever, and be content to move along the world in perpetual admiration at that gallery of pictures, which he may for ever imitate but can never equal. It is somewhat remarkable that this does not hold good as regards form, and that by means of the models which nature affords him, he often equals and not unfrequently surpasses his instructress, composes novel combinations, and in a certain degree becomes a creator himself.

Thinking thus we perceive sufficient scope for a farther expansion of ornamental art, since Antique ornament, though most beautiful in form and not deficient in light and shade, was, so far as we can form an opinion of it, mediocre in colour.

Byzantine and Romanesque ornament was generally poor as regards form, that is, if drawn in outline merely it would not excite much admiration, yet was it very remarkable in power of colour and light and shade.

Gothic ornament was excellent in light and shade, good in form, and as regards industrial works, by no means deficient in beauty of colour.

Arabic ornament is excellent as regards form and colour, but almost entirely deficient in light and shade, and the same holds good with the works of the Italian Renaissance school, in which the outlines are often exquisite and the colouring admirable, whilst effects of light and shadow are altogether, or nearly altogether neglected.

In November, 1856, whilst engaged in the "Arts connected with Architecture," I received a letter quite unexpectedly from the Committee of the Art Treasures Exhibition, at Manchester, stating that they thought of appointing a superintendent of works of ornamental art and sculpture in the Exhibition, and requesting me to be present at a meeting on a certain day. Thither I hied as requested, and at the same meeting was appointed to the post of Superintendent at a liberal salary. I believe it was to the

friendly recommendation of Mr. G. Scharf, who had known me at Sydenham, and who was Art Secretary to the Exhibition, that I received this appointment, which once more led me into active life and gave me much more insight into men and manners than I had heretofore obtained. Without the assistance of Messrs. Redford, Dudley, and Chaffers, it would have been impossible to have formed so large a collection of minute works in time for the opening of the Exhibition on the 1st of May, 1867, it was done however, and successfully; but it brought me no rest, for whilst engaged in arranging the Museum of Ornamental Art, as it was called, Mr. Day, of London, the well-known publisher, called on me, and proposed a work on the Exhibition, which resulted in the "Art Treasures of the United Kingdom," a rather vague title for a work of 100 folio coloured plates, numerous woodcuts, and essays on various branches of the arts by Messrs. Owen Jones, Digby Wyatt, G. Scharf, A. W. Franks, J. C. Robinson, and J. B. Waring. The selection of the subjects, their arrangement, photographing and supervision, &c., fully occupied me till the appearance of the book in June, 1858; but I had other engagements besides which rendered this an over busy time—such as the compilation of my portion of the Catalogue, Articles on the Exhibition for the "London Daily News," and the "Manchester Guardian" (the last reprinted separately with the articles of other writers) and a *charge*, upon some of the Pre-Raphaelite pictures in the Exhibition, roughly drawn on stone, with text in verse, called "Poems inspired by certain pictures," &c., written without the slightest ill feeling towards the artists, not one of whom did I know personally, but inspired by that mixture of indignation and contempt which must have filled the mind of any one who was acquainted with the great works of the Old Masters and of the modern, such as Delacroix, Delaroche, Couture, Kaulbach, and men of that calibre, and then heard these monstrously affected, petty, and often vulgar productions, lauded as the only true art of the day. At this time, Mr. T. Fairbairn, from whom I have to record repeated acts of kindness and good feeling, proposed to me that I should settle as an architect in Manchester, but I felt that Manchester itself and I could never agree. More and more I felt not only in Manchester, but in

London, and in England everywhere, that want of *feeling* and appreciation of art to which I had become accustomed abroad and especially in Italy, where the commonest person seems to take a lively interest in art, and to regard every artist with affection and respect. True, artists of every kind if they are celebrated, are perhaps, no where more *lionised*, or must I say, patronised; but that is not for the sake of art, but for the sake of the man as a distinguished character. Success is no where more worshipped than in England. During my stay at Manchester, I received a note from Mr. Lemon, then editor of "Punch," to whom I had been named as the writer of the "Poems on certain Pictures," requesting me to contribute to that paper; this, as a compliment was highly gratifying, and I did indeed contribute one paper, "Specimen of a Cyclopædia," &c., &c. March 20th, 1858, and commenced some initial letters also, but events occurred at this time which caused me so much trouble, extending over many years, that I lost all feeling for mirth and fell into a morbid and gloomy state of mind, which caused me once more to seek relief in foreign travel. Before going however, I published anonymously "Poems by an Architect," most of which had been written in 1846, in London, and in 1847-48, in Italy; these perhaps hardly deserved the title of poems, being mostly mere sketches as it were, in verse, nor did I take any steps to push them, beyond sending copies to a few periodicals, by which they were favourably noticed. The "Athenæum" described the poems as wanting "neither fancy nor feeling," and the "Critic" spoke of them as being written with taste, and with a lively sense of melody." About this time also, I was engaged by Mr. Owen Jones, to do the Byzantine and Romanesque section of his fine "Grammar of Ornament," which I believe was done to his complete satisfaction.

As soon then as the publication of the "Art Treasures" permitted, I left London for a tour through Holland and Germany, which I made under the disadvantage of a very severe winter, returning to London early in 1859, much better in mind and body, for I have always found travelling to be the best of medicine; it takes your thoughts from off yourself and your own little miseries, and provides just that amount of continuous activity of mind and body

which is most conducive to health. The following are some of the notes made during this tour:

HOLLAND.—The tower of St. Laurence, Rotterdam, is very fine; of brick, with bands of white stone, about 6 ft. between each. Its base, which slants, and is of massive construction, greatly adds to its appearance, and gives a great idea of strength; interior all whitewashed. All the Dutch churches are whitewashed: the architecture appears to have been simple and massive, the roof circular, and walls at top connected by large ties of wood resting on the single cylinder (of later date, I think) stone engaged columns, exhibiting a curious retention and adaptation of the Romanesque system Gothicised.

One of the most interesting buildings is the old Shambles in the Kaasmarket, red brick and white stone dressing: on one side of doorway a butcher with his axe; on the other, a woman calling out "meat." Round the arch, on voussoirs, implements well arranged, belonging to butchers' trade, and in a piece of sculpture over door a butcher and assistants killing an ox.

All the houses are clamped with ornamental iron work on the broader spaces.

The floor of Rotterdam church, as of those wherever I have been here, is covered with monumental slabs (stone); some few with brass arms inlaid, with arms cut up to the level; rich and bold foliage round, and inscriptions, some very good; a few Gothic, and very interesting merchants' marks, &c.

GOUDA.—Windows very fine; see the notes in guide book. Architecture good, the best I have seen. Spire, like all the Dutch, effective, but too much cut up, nor do I like the onion-shaped finial so common. The Town-hall curious and effective. A good specimen of Rotterdam or Dutch house of seventeenth century at the back of church, dated 1642, and a doorway near it, with a good piece of coloured sculpture over it; this coloured sculpture common. A good bit too over door at Leyden, in the place near the new church.

DELFT.—Not much. Slanting tower of old church and houses generally in Holland slanting about in every way, owing no doubt to bad foundations, but I am told they

never fall. The most remarkable architecture a flamboyant Gothic house, near old church, apparently a quondam civic building; covered with coloured coats of arms.

In Museum at Leyden there is an Egyptian necklace, with heart-shaped gold pendants, filled in with colour, apparently champlevé enamel, but probably glass: the same applies to an Egyptian coronet, also preserved in same case. The fine gold work common in Etruscan jewellery also to be seen in Egyptian jewellery here.

In same Museum the tomb of Bishop Marcellus, from Rome, with sacred subjects (life of Christ) in shallow niches between spiralled columns, like those given in Scharf's paper; sculpture very good.

HAGUE.—Nothing particular, except the hall of the old Town-house; fine wooden roof of same class as Westminster, but much injured. Only enough sculpture and colour left here and there to show its former rich appearance. A good picture of it in the Museum by a Dutch seventeenth century painter (Palamedes): see Catalogue, No. 28. The town-hall, picturesque Renaissance. The Museum very interesting, but wretchedly arranged, and would, if properly spread out, fill half as much space again.

GOUDA.—Art Academy contains some good portrait groups, by Ferdinand Bol. One of officers, about 8 by 7 ft., very good: amongst them a Captain Immerseel, whose glass, curiously engraved, and beaker of silver, are also preserved there: worth a visit. Leyden not much. Town-hall same period and style as the Hague, but much larger; very picturesque: raised doorway with staircase to it, good. Within are two rooms, still well preserved, hung with arras of the sixteenth or seventeenth century, old chimney pieces somewhat plain, and good paintings of burgomasters, &c. Posts of stone all through Holland chiselled in every way with ornament left slightly in relief, highly polished and black in comparison with tooled work.

Dutch bond, I like the effect of very much when well pointed.

Slabs abound in all churches: worth a selection, but the principle bad; likely to make people tumble.

AMSTERDAM.—A complete seventeenth century city, and on this account very interesting, also very picturesque.

but there is a great similarity both in houses and cities; the sky line formed by the gables of houses very good, a sort of fringe to my mind much preferable to heavy cornices, formed by keeping to our own ordinary house style, only with one or more dormer to each, presenting much variety and richness of line. Of course this demands a high pitched roof. A main difference consists in the windows being so much closer together in Dutch houses, giving better light. On the old part of the Prinzen Gracht some good old warehouses, with pieces of sculpture let in. All these warehouses have signs, as the Eagle, the Hope, &c.; one has a quaint bit of coloured sculpture of two men and a golden chariot drawn by two horses, coloured: this is De Packhuys van de Gouwe Wagen. These signs are sculptured *in* the wall, and don't project like ours.

I also like the doorsteps placed sideways, with small windows to ground floor: here generally I think only cellars, and water for servants to fill buckets at side.

The Palace has *one* fine room: the old justice hall, of two orders and rows of windows, with semicircular painted roof—a fine hall, but not quite proportionable to *my* eye: the whole of the sculpture, which is more than ordinarily good, by A. Quellinus, some very *à propos*, as Icarus for the Bankruptcy Court, Silence and Fidelity over the secretary's doorway. The building itself nothing; and the great Atlas over main entry *oppressed* with an enormous globe. Some bas reliefs also over the interior doors of Gouda town-hall appear to me to be his.

Waterclosets to be lined with Dutch tiles. A good house, with square well-hole through up and skylight, gives good light and ventilation.

Generally a great architectural monotony in Holland; there does not appear to have been that spirit of ostentation and social competition amongst them which leads our Manchester and other men to build every one a finer warehouse than his neighbour. They appear to have been content to be as the rest, in this respect unlike Italy, also; besides, it is mainly seventeenth century work everywhere. Very little Gothic left, and what there is all whitewashed internally: as to locks, chains, rails, rood-screens and all accessories, the return is nearly nil.

VILLAS.—Curious little places surrounded with water: two stories, one floor with dormers; green palisades tipped with white; red brick and white facings. Trees trained on laths, extending horizontally from tree to tree.

Painted glass in the Oude Kerk (Amsterdam) is splendid; ascribed to Dijgman, 1555. Five mullions in each window, do not interfere with the subjects, which are generally three stories high. The festoons and architecture of the two biggest are very rich, colouring and drawing in all first rate; the figures of the Popes and prelates, and the subject of extreme unction, struck me as particularly fine: they are better, I think, than those of Gouda. The general principle is dark at base, getting gradually lighter at top, architecture, &c. ending with the sky; the coats of arms merely leaded in juxtaposition, don't look bad; they come down to as late as 1762, and are instructive as to decline in glass colouring.

Tombstones, as mentioned before, are of Gothic origin; several of the fifteenth century in the pavement of the Oude Kerk, Amsterdam, and the Cathedral, Utrecht, the latter really fine. In the old church are also several raised brasses (this appears a German fashion more, if I may judge by Hildesheim).

AMSTERDAM.—Great pulpit of the wildest Italian, about 40 ft. diameter of sounding board. In this church also (Neuwe) is a fine painted organ case, covered over with musical subjects. The brass screen here is, though rich, of the worst florid, late seventeenth century style.

TOWN-HALL.—Civic insignia, grand silver drinking horn and stand of seventeenth century; fine silver embossed and engraved, also seventeenth century; very finely worked chains and badges, silver; maces, silver, wood and metal; statues, fifteenth century, very spirited and quaint; and seven great pewter beer pots, about 2 ft. 6 in. high, of good form. Portrait pieces by Jacob and Adriaen Bakkers: by Honthorst: the Marie de Medici, under a canopy, about 12 ft. by 6 ft. Frans Hals, Sandrart, Karl v. Larin, Govert Flinck, and other portraits. B. Van der Hest about 24 ft. by 8 ft. 80 portraits. Rembrandt I think even in the Museum one—a grand piece, wonderful.

Longest building of the palace, a new one, seventeenth century, seen in a public place, about 5 ft. 4 by 3.



PHOTO-LITHO.
Whitman, Pico & Whitman,
17, Little Queen St. N. Y.

J. B. W. Wood 1868.

A View in Amsterdam.

a *chef d'œuvre*, well followed up by the Palace when finished by Jacob van der Ulft, 1667; smaller. Peter Saandrem or Saanredam's oil picture of old Stadthuis; very quaint and good, no shadow at all. 15 ft. by 9 is an ordinary size for these large portrait groups, of which there are enough in the Town-hall to form a complete and large gallery.

HAARLEM.—Cathedral brass screen, good of its kind; (drawn). Several good seventeenth century raised monumental slabs; the roof of church fine example of elaborate timber work; spire very elegant, but too small for church; made of wood, covered with lead, having graceful iron crocheted crown at top. Curious models of ships, coloured and rigged; give a good idea of seventeenth century vessels: organ case, rough and eccentric (early eighteenth century?), good brass lectern of Pelican in her piety. Good Gothic bits at cathedral externally; no buttresses. Good seventeenth century house in a good state, in street from railway to cathedral.

There is a very fine red and white faced brick building here; detail worth having, date 1605. Some of the Haarlem finials very good; two old gates very picturesque. It is the red and white does much of this.

Sixs' house (Amsterdam) most interesting. Besides his unequalled paintings, some good old bits of *virtu* and a fine big seventeenth century marriage-chest with flat raised figures and ornament in wood.

Utrecht has the finest Gothic I have seen in Holland; also with buttresses, which are not common. Cloisters also good. All rich late fourteenth century, or early fifteenth: not much otherwise in Utrecht. Some excellent raised Gothic stone tablets in cathedral; tower remarkable, but hardly good.

ARNHEIM.—A good Gothic flamboyant bit or two outside cathedral. Curious house near in market plaats, with busts and projecting window over doorway.

HANOVER.—“Silber kammer” in the castle, immense collection of silver and gold, not much old; a filagree silver and enamelled spire like ostensor; a grand silver gilt hanap, bulbous with flowers, enamelled at top, usual style, about 3 ft. high, of this class a great quantity; of less size however a fine scollop shell spice, &c. holder, of three

stage, list: a fine perfume sprinkler, seventeenth century, perfume sporting hot steam through woman's breasts; two excellent small stoves and a windmill; five or six good church stables, fifteenth or sixteenth century; a three pine apple sculpture holder on the stand Adam and Eve beneath, about 2 ft. high, enamelled; several of this class, and a good heavy beaker or two, the most noteworthy in the set as yet have not seen the Salines Kapelle, the Ober Hof Commandant being laid up; palace has good parquetted floors, and in the Ritter Saal good table, candelabra and chandeliers, silver, early eighteenth century; city full of quaint bits, monumental slabs set into the plinths of churches, good. Leibnitz's house the best perhaps, 1652, boys sculptured on it, like my etching; red, blue, and black brick general, top of bay window Adam and Eve, subjects in friezes beneath: Sacrifice of Abraham, Jacob's Dream, Crucifixion, Entombment, &c., the centre being occupied by a coat of arms; the general ornament is sculptured figures in panels, cherubs' heads, and columns. All these houses have projecting square bay windows, they are very convenient for seeing up and down a street; most, indeed all of these old houses, have inscriptions on their friezes. Gothic letter, Roman, and cursive, almost all have a religious tendency, this is one of many: "Habe Got vor augen und treu ine allen dingen, sodan es dir nicht misgelingen." The Hanoverian houses of sixteenth century, red and black brick. The Palace floors are very fine specimens of parquetry, in the Rittersaal especially.

HILDESHEIM DOM.—Very fine treasury, good bronzes in cloisters, also many curious things; the rich Renaissance screen in stone by Arnold von Freytag, not bad sculpture; curious piece of spirited Gothic wood sculpture in choir; fine bronze monumental slabs in cloisters; the other churches worth also a visit, but the main feature of Hildesheim is its old houses, sixteenth and seventeenth century, generally of wood, elaborately carved and of many stories; this is generally a characteristic of the old houses, and they appear to have been of great size, with extraordinarily high roofs, containing three and even four rows of low dormers. The inscriptions are all religious or nearly so, over the doorways are often placed the arms of a master and mistress, with their names in full length

and date; some are covered with gods and goddesses in panels; or most with scripture subjects, some with the occupations of daily life, some with the Roman Emperors, some with later worthies, and some with allegorical figures of all kinds—Faith, Hope, Charity, Fortitude, Justice, &c., and in one I remarked even “Gustus,” a man and woman drinking, and “Olfactus,” a woman holding her nose at something presented to her by a man; such subjects as are frequently found in the *Petits Maitres*. The paintings of the lower overhanging soffit in the newly restored house in the Rathhaus place, are executed by Bergman, in oil, and very well indeed.

The Dom Kirche all fritter and pictures inside; San Godehard, exceedingly plain, now being thoroughly restored.

HILDESHEIM.—Full of old fifteenth and seventeenth century houses of seven or eight stories, usually half timbered, and brick bases, sometimes of stone rusticated and diapered; these houses are elaborately covered with sculpture, the great objects are however the two crown chandeliers of the dome and the treasury, the most remarkable subjects being some early processional crosses, richly open cut, studded with jewels and filagree work; two remarkable ivory inlaid book covers, studded with crystals and precious stones; very interesting ivory carving. The ivory crosses and the shrine of St. Oswald, reliquary heads and arms, a model of the dome in silver gilt, as originally existing (now burnt), some fine enamel caskets and slabs with scripture subjects, early German; rich book covers &c., amongst which are seen many antique gems set, some very good; the grand shrines of St. Bernard, and St. Somebody standing each side of the altar under cover; the vestments, some of which are very rich and curious. St. Bernardus seems to have done everything, from casting bronze gates to illuminating missals, the illuminated works are however rather rough, some of the chalices are good, and Bernardus (or Henry the Lion?), his horn, in late setting, curious.

BRUNSWICK.—A good deal of the same domestic architecture as at Hildesheim, but the more ambitious pieces are of more Elizabethan character; such is the very fine stone front with all the orders and terminals, near the

Fountain place: the Town-hall effective and good Gothic with a cloister, large traceried gallery running round it. The fountain in the Alt Stadt market, very graceful and pretty; the churches generally of good massive Romanesque foundation with Gothic tops. The Brudern kirche has curious choir with portraits of great churchmen, full length at back of each seat, also an effective Renaissance (1594), wood screen, richly carved and gilt, with figures of crucifixion, &c., standing clear in the open space, effect good; also a bronze fount, very curious and pretty, fifteenth century, with excellent ornamental iron railing round it; a few interesting mural Renaissance coloured monuments. Inscription on house: "Wodie Herren nicht das haus bawt so umsonst arbeitet die darin bawt." Inscription on country house: "Hoc, erat in votis," (modern). Henry the lions, *lioness* for such it seems, very good for period. St. Martin's Church has a good pulpit, a few pews and organ loft (Renaissance), the latén font which closely resembles that of the Brudern kirche is a fine fifteenth century Gothic piece, surmounted by a seventeenth century, heavy latén cover with columns and arches spoiling it; here and at cathedral good coloured mural Renaissance monuments, very rich. The cover of Hildesheim font shows what the covers of these Brunswick fonts probably were, as the rest are of same type with water carriers. The Egydien kirche, good Gothic, massive and rich outside, could not get in. St. Catharine's church, also fine painted mural monuments, in some cases (late) only oil portraits. Painted windows, nothing particular in Brudern kirche; the worthies of the church are painted in oil in stalls, including Luther, Melancthon, &c.; one monument to Valentin von Marenhóhe, 1593, especially rich. Slates used here like bricks at Brunswick, &c., placed in patterns.

WOLFENBUTTEL — Fine seventeenth century fantastic high gabled church, very effective though bad architecture. In the library, a splendid Florentine missal, belonged to Mathias Corvinus, of Hungary, enamelled leather and rich pictures, &c.; Byzantine, eleventh and twelfth century covers good. A Bible (?), printed on vellum, 1477, fine pressed leather cover, grand pressed leather bible covers coloured and gilt compartments, subjects in raised gold, & black. Martin Luther's plain Bible, faded notes.

Gutenberg's first Bible, finely printed, small ducal set, good gold open worked covers on red velvet; a large cover, leather pressed with centre of saints on glass over gold and red foil, leaves of which (as of many) gilt and covered when closed with ornament or scripture subjects; ivory inlay covers and metal, very fine, antique and interesting; splendid chased silver cover, 1596, another of laten, sunk centre, Christ in glory, thirteenth or early fourteenth century; a little Bible with fine niello medallions and clasps. No student of art should miss these, plenty more if searched for there.

BRUNSWICK.—Fine collection of ivories and wood of seventeenth century. Fine horn of old type; good painted wood salvers, sixteenth century. Albert Durer's St. John preaching, first-rate. A great seventeenth century brass architectural clock, with moving drummers, processions, music, &c., very fine of its kind. Another of better design, about same date. A few good early open-work candle stands, ivory box, majolica (late), a great number of good Renaissance Italian little bronze and marble sculpture; Tavernier's enamels, very good, mostly second Limoges period.

PICTURES.—Grotius and Wife, by Rembrandt, first-rate, fine work. Jan Steen's Jewish Wedding, a big and first-rate piece. Procris and Cephalus, Guido (?), very fine. Esther and Haman, by Victor (a follower of Rembrandt), very fine and rich. Adam and Eve, ascribed to Giorgione, but not over-like, fine life-size finished painting. Rembrandt's Entombment in grey, grand effect. Two very fine poetic Waterfalls by Ruysdael, about his best. A very fine poetic Landscape, ascribed to Rembrandt, and likely. Several fine Holbeins; *item*: two portraits by Albert Durer, of himself, and some others by him, very remarkable.

MAGDEBURG.—Towers, bad; chancel, very fine. Early Gothic and curious early sculpture, large figures. Two very remarkable early bronze life-size figure slabs, early thirteenth century (?), in choir gang. The Otho and Edith (so-called), and likely, in curious early Baptistery, excellent, but especially good for period, which seems late thirteenth century. Round the apse are several very interesting pieces of early Gothic sculpture; very rich bronze, marble and coloured mural monuments of seventeenth century mainly;

several of the best inscribed—Bastian Ertle, Steinmetz, 1601, 1606, and 1610: cloisters full of them, but none good though curious: one side of cloisters is Romanesque. The pulpit ascribed to Ertel by Murray, but traditionally the work of Christopher Karputz of Nockhausen in the Harn, has a shield with monogram and C. R. on it, it is very fine, but like all these Renaissance works here, somewhat coarse, eccentric, and overdone with sculpture. Vischer's monument of the archbishop, first-rate, dated 1510.

BERLIN.—Picture Gallery: side lights—no top—pictures at back consequently dark, also pictures placed too high. Item.—The Dutch picture galleries have all name and date of artists clearly placed on them—Berlin, not. All galleries for the public should have this.

The New Museum, like all late German architecture, cold and cheerless; Schinkel, his Gothic also wretched, as seen here at Berlin. The views of Greece, Rome, &c. and allegorical subjects, very fine, but also too high up, and there is much too much luxury in the rooms, with their fine and slippery mosaic floors, splendid marble columns and lavish painting—people look at the rooms, and not their contents. Majolica, first-rate, not much very early, but placed too high, that is 9 or 10 ft., they otherwise stand well in grooved ledges, fine mahogany cases, brass rails, all that luxury can give, but the whole Museum wants chronological arrangement.

Fine examples of black ware with gold ornament; a very fine early green and white basin of late sixteenth century, and good, but few early lustre pieces. A Latticinio salver, about 2 ft. 2 in. wide, splendid first-rate enamelled and etched glass. Sebald Beham's great compartment picture table, 1534, finely copied by Frémy. Venetian enamel ware, very fine (also some at Brunswick); enamels placed too high. Two splendid horns like the Edinburgh one, and two others, one of which seems certainly Oriental. Albert Durer's head, in box, on pedestal, about 6 in. high, deserves to be called a grand work; many other works here by him, with his monogram in wood and steatite; all these German bust medals in wood are wonderfully fine, the little soapstone profile, signed A. D., first-rate. Four bronze animal early vases; the fellow of Hope's ivory salver; another, round and plainer, but very fine, and finer still, a grand

laten salver with inlay ivory medallions, oval, about 3 ft. diameter, seventeenth century, Scripture thorough cut subjects, a miracle of carving, seventeenth century. Benvenuto Cellini, enamel work on mount of engraved rock crystal vase, very delicate; good mother-o'-pearl and ivory engraved work; a "memento mori" head, half skull, half face, seventeenth century. No. 4048. A wonderful little Gothic silver shrine, beautiful amber work. Splendid example of silver chased seventeenth century clock; Pomeranian cabinet, rich, but barely good; a narwahl horn, made into a trumpet and cut into cups. A noble collection in square room, of Gothic work in metal, wood, textiles, &c., including the grand Gothic shrine of St. Patroclus. A fine ivory fourteenth century pastoral staff; translucent enamel Gothic cross, fifteenth century (early), and an altar piece, coloured sculpture by Lughesius de Santo Paulo, 1456 A.D.; first-rate ostensor, &c. Two miraculously carved ivory tankards, seventeenth century work; small figures, thorough cut (one like them at Dresden). Models of churches and houses throughout Germany, beautifully done, coloured, exceedingly useful. Good German and Swiss plate glass; and a first-rate ivory inlay chair, like Soulages one.

Schinkel, poor, even his Bau Akademie in terra cotta; beautiful bricks, each beaded at joint, with lines of glazed light purple bricks at intervals and terra cotta sculpture, wants effect: it is, however, his best exterior to my mind; rest, all bad. Interiors very rich and studied, especially the Museum; where, however, the light coming so frequently from windows on each side is bad, but the domes and compartments by themselves very beautiful. His chef-d'œuvre is, however, the interior of the Royal Opera, this appears to me almost perfect, rich enough, not too rich, every portion carefully studied and adjusted; ornament, white ground with sufficient gold work on it, beautiful curves, stage boxes propped on small Greek fluted Corinthian columns, hangings of these boxes red; drop curtain hangings red, a red rim round upper tier of boxes, and red hangings on king's box, centre opposite stage; to counterbalance this, compartments in ceiling, proscenium, ceiling of king's box, and by-stage boxes, light figures on blue groundwork of sky, very delicately shaded off; thus, blue,

red, white, and gold, may be said to be the only means of colour. The pit is divided down the centre by a rail, so that much inconvenience in coming out and in is avoided; only a man must be stationed at entrance to say, right or left. For perfect beauty this theatre seems to be unsurpassable, and its construction and adaptation to sound, first-rate. Gas in bunches on chandeliers looks very rich.

Prince Karl's collection of arms, one bold repoussé iron gilt, heart-shaped shield, early seventeenth century. Fine damascened Milan box, raised figures. An ivory horn of the Ulpius type: fine rapiers with pistols in handles: splendid pair of steel spurs, German, seventeenth century: fine old matchlocks, as usual; some good stained glass and some very good beakers and lamps, silver gilt, &c. of the sixteenth or seventeenth centuries. Good Oriental collection, but small. Dome, red maroon, walls, light yellow, columns white, capitals gilt, metal rail, bright stained wood die, tapestries of Raffaele. White dome with light red panels: figures and ornaments white, shaded red: open glass centre, statues between columns, and large bronze statue in centre. Royal Theatre, plain white and gold, &c. plain.

Joannes Vischer's bronze monument in Cathedral excellent (1510). In the Palace not much; amongst the plate, the most remarkable bits are a silver gilt Renaissance hanap, seventeenth or eighteenth century, about 3 ft. high, Diana on lid: a grand tankard, silver and inlaid medallions, used as a beer-jug, with tap, height about 4 ft.; several others of the same class, about 2 ft. high.

DRESDEN.—Grüne Gewölbe, ivories, &c. Two fine Byzantine plaques: splendid great ship in full sail, by Jacob Zeller: several exquisite boat-shaped bonbonnières. Cup, fight of angels, 146 small figures, clear cut, by Vasalota of Padua: two grand wood and ivory groups, by Troger of Munich: the Rape of Proserpine, and Sacrifice of Abraham, fine seventeenth and eighteenth century turned work. Permoser, very fine, especially Jove with eagle group, and Lion attacking Horse: a cup, with stags' and dogs' heads alternate in ivory, projecting round metal rim, and boy with horn on top, very good: modern? : ostrich eggs, carved and set in every manner, very good: one set in metal as an ostrich, excellent: nautilus shells, also carved, etched and

set, one as a peacock, another as a ship, and so on; fine double woman cup, she metal, the other cup on swivel a nautilus shell; ostrich egg, carved and inlaid with stones, set as hanap, &c., excellent; two mother-of-pearl salvers with embossed metal gilt rims, very good seventeenth century; metal Centaur with woman on back, dogs, &c., excellent, seventeenth century; Jamnitzer's casket, gold, silver, stones and enamel, about 1 ft. 9 long, about 2 ft. high, wonderful; elephant and castle with men in it, and one driving on head, set with mother-o'-pearl and stones, excellent; Kellerthaler of Nuremberg, has pretty good works; Leibgeber's iron St. George, not so good; the so-called Cellini's Christ, first-rate, but this and all Michael Angelo's in ivory seem to me very doubtful. In Augsburg, enamelled vase supported by stag, excellent; grand Augsburg table clock, late seventeenth century, studded with precious stones and hours made of them; fine repoussé silver gilt salver by Kellerthaler, raised figures round rim; splendid chalice and horn, silver gilt, set with precious stones and enamelled (unknown artist); Kellerthaler's chef-d'œuvre, a trilobed silver and silver gilt salver; Dellau (?) of Augsburg, a silver gilt embossed salver, good; grand mirror in architectural and figured frame, metal set with stones and enamel. Schlotheim (?), Augsburg, large curious tower clock. Cups by Dinglinger, good; his vase in pewter, of beautiful form and ornament, about 1-6 ft. high; enamelled silver gilt clock by Köhler (pupil of Dinglinger), good; small figures made of pearls in great number and variety by Dinglinger, wonderfully clever. A great collection of rock crystal, amongst which a small cup by Daniel Vogt (?) of Breslau, very fine, nineteenth century (?); an egg cup, then egg, then crown, set in brilliants, then a splendid diamond ring, beautiful work by a Danish artist, unknown, about 2½ in. high in all, silver gilt and enamel. Two pieces in wood by Colin of Mechlin, about 5 in. and 3 in.; walnut-shaped double Crucifixion and Birth by Wohlgemuth, wonderful wood carving; wonderful enamel axe, sword, cartouch box, buckler, &c. by Berckmanshut (?), 1687. Dinglinger's two vases, Hercules resting and Hercules and lion, bodies of agate and jasper, very fine. His great Mogul's Court, about 5 ft. diameter each way; but his chef-d'œuvres which best show all the resources of the

goldsmith's art, are I think, the buffet about 3 ft. high, and the Egyptian monument; in these everything is brought into play, enamels, stones, jewels, cameos, painting, silver, gold, &c. of rich and varied design. Dinglinger's son not equal to his papa.

The collection of jewels wonderful, and amongst them about two dozen of the most beautiful Renaissance ensembles, brooches, &c.: the chased and enamelled sword handles unequalled also.

OPERA HOUSE.—Good design, but grey and dirty; wants white and gold: double row of hollow niches over boxes, good; drop scene excellent; outer border white ground with bunches of flowers, &c., spandrils, blue ground with a muse or something each side; border of arch, white mouldings, picture, and large figures, blue ground, trees, &c.; ornament under, in centre, from which depend masks, tragedy and comedy: all the great characters of the drama, small, beneath, on blue ground; no accessories. The seats at Berlin Opera only keep down by your sitting on them, so that when you stand up you can make double room for lady to pass by letting your seat fly back to its natural position. This plan, however, seems inconvenient to me, like the making flap of water-closet fly up by entering the place, and letting water out by opening the door. It is an evident attempt to be over clever, which defeats itself; the simplest way is always the best.

BERLIN LIBRARY, IVORIES, &c.—Diptych, Consul Rufino Probianus, third or fourth century, very good sculpture: Codex Wittikindi, rather rough work; splendid Persian illuminated work: Koran in fine Arabic, pressed, and gilt leather cover: four Evangelists in ivory, early; four panels, Merovingian (like Mayer's), open worked background, gilt inside: subjects—Life of Christ, very fine, early work: Crucifixion and Interment of Christ; one fine Christ Enthroned, Greek letters over head; Mary, Joseph, Michael and Gabriel; one fine, Christ in double glory, in rich foliage border, Greek. One fine Christ, silver gilt, about 9 in. high, in hollow panel, raised, with fine border of heads, and clasps, all metal, evangelists at corners, early fourteenth century.

MUSEUM.—Very good ivory serpent cups, two of the wcastle type, with pendant serpents, the biggest about

1 ft. 9 in. high; these are, in the China, Tartary, and Thibet case, very fine. Porcelain, Chinese, amongst which a splendid azure kylin. Grand Persian or Arabic scalloped edged gold and silver damascened on steel (?) bowl; about 2 ft. 6 in. wide; a marvel of art.

ENGRAVINGS, &c.—Knight in colours, by Durer, not so good as etching. Melancholy, in a deep rich blue dress.

PETIT MAÎTRES.—Gabriel Meyer, jugs, &c.; Joh. Halueven, ornament; Erasmus Hornik, jewellery; Hirschvogel, ornament; Wenceslaus Jamnitzer, jewellery; F. Binck, ornament.

If nothing is more pleasing than fancy, nothing more quickly wearies us. A variety, fancifulness of design, of form especially becomes soon tiresome. The mind, as well as the body, wants repose. In late Gothic it is peculiarly *toujours perdrix* with *sauce piquante*; but this will not satisfy long, nor satisfy entirely. More substantial, plainer, and nutritive fare is wanted. Greek art, as we in Europe have practised it, is *too* simple. Mediæval (late), too fanciful. Italian hits the just medium: giving us enough of repose in studied beauty of form, and of variety and fancy, in its minor details. Ornament is, or should be, the accessory, not the main feature of a good architectural or other artistic work. These curiously crinkled robes, these varied and quaint head dresses, these contorted outlines, unexpected twists and turns, this constant *aiming* after variety, looks like trying to force oneself on public notice by grimaces and eccentricity. This we find in no slight degree in late German Gothic especially, and I think it is not to be admired or followed. The same spirit, in a different form, crops out in the Louis XIV. and XV.; but there it is outrageous and offensive.

ROOFS.—The snow and ice, in a thaw, fall off these high German Gothic roofs so as to render the streets almost impassable: rain just as bad. The fact is, in the middle ages, I expect, it was usual to walk in the middle of the street, as it is still in Italy. There were no proper *trottoirs*, and in any bad weather, or at night, the middle of the street was the safest part of it.

DRESDEN, ARMOURY.—Splendid ebony and ivory etched and carved cabinet with spinet; horns in great number (not ivory) set in metal; fine buhl cabinet; another, brass

and mother-o'-pearl; great quantity of fine German enamelled drinking glasses; excellent flat relief Renaissance carved wood work, tables and panels; splendid backgammon board; pieces with emperors in relief; busts; coloured wood set in gold border; enamelled amber box, handles, &c., very delicate; excellent embroidered gipçieres and pouches of every kind; ivory inlaid axe and arbalest; ivory inlaid sheath and sword handle; tremendous state sword, about 7 ft. long, grand; open work lances, metal and carved wood handles; Renaissance; fine set of painted and damascened shields; steel openwork; Kolman's Augsburg suit, iron with embossed gold, wonderful; Italian man and horse suit, gold ground and raised steel, marvelously fine; the ancient plumes and trappings add much; some in new suits, but well done; heart shaped Medusa's head steel shield, very fine; Sobieski's armour, like large Sikh, scales and rings alternate: about two dozen L. Cominazzo's pistols, damascened barrels, very fine; first-rate collection of old embroidery mitres, shoes, robes, &c.; one tourney shield, set in jewels, motto—"Priuli di te memoro;" marvellous jewel set of trappings of horses, Renaissance; fine pressed and gilt leather chairs; splendid jewel set mitre, early sixteenth century; collection of saddles, metal and embroidery, very rich; in the Turkish tents the Orientals still hold their place; the Chinese parade halberds really fine; painted staves; finally, a marvellous collection of sword handles, mainly German, worthy of close inspection. See catalogue.

ZWINGER PORCELAIN.—Mosaic on glass body, complicated and very good, ascribed to Palissy; the engraved glass of Augustus the Strong, about 3 ft. high; a fine raised opal Venetian piece; the white beasts and birds are modelled by Kändler, Böttcher's successor; grand china, and above all, Japanese porcelain, splendid Nankin, and gold on blue; Böttcher did a lot of imitation terra cotta china pots, &c.; these and early Dresden imitations of china hard to distinguish from genuine; usually, however, crossed swords; his ware was first brown biscuit, then polished, then black polished gilt and coloured, imitation white raised and open work china (like Queen's) and one at Dresden; there was also good imitation Nankin; Kändler's monument of Augustus II.; fine piece of white glazed ware. After

Kändler came Dietrich. Kändler's groups of the Seasons, after R. Mengs, wonderful work. The brown china, with blue and white medallions on it is from Canton; two or more grand turquoise and purple kylins and stands, marvellous colour. The Mandarin china, early and famous, consists of delicate light red and gold patterns on white ground, forms very good. The Crackle and Celadon are called older still; but I doubt it. Their forms, however, are certainly simple; the imperial yellow is a very peculiar dullish light greenish yellow. Only three pieces there, I think. Modern German common earthenware has a very fine deep blue, dabbed and then mottled off into grey sometimes on coarser pieces. The Japanese beat all in their bold rich colours.

DRESDEN GALLERY, PETITES MAÎTRES, &c.—Etienne de Laulne, jewellery, &c.; Noel Garnier, grotesque ornaments; Hendric Goltzius, ornament round figures, excellent; Giovanni Andrea, Italian ornament.

Israel von Meckenen, Lucas Cranach, Bartholomey and Martin Schön (mediaeval), Rickhart van Orley, of Brussels, has some fine pistols, full size, minutely drawn in Indian ink, and slightly shaded with brush, each side full drawn; J. Van Eyck uses very light sepia and fine.

DRESDEN LIBRARY.—In A. Durer's note book. Designs for architecture; goblets, Gothic and Renaissance, &c. A mathematical genius; careful and thoughtful. Every artist should see this. Date about 1512. René's Book of Tournaments; very interesting, incomplete. Holbein's sheath. Dance of Death, grey painting, white lights, dark blue ground. A beautiful etching, by Balthazar Peruzzi, nude figure, profile for caryatid.

DRESDEN PRINT ROOM.—About 30 ft. square, field of walls, drab green; roof entablature, architraves, drab grey; spandrels, drab puce; ornament, white shaded with drab grey; medallions on vault and ornament on pilasters, white on gold ground; all very light, very pretty, but not good, too much of it.

BAMBERG.—Fine alabaster gilt and coloured fifteenth century monument of Henry and Cunigunda: a monarch on horseback, life size, under canopy at entrance of choir, left side, against wall. Very interesting sculpture round choir, late thirteenth century (?) once coloured. Grand

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Friedrich der Sandmudiger (?), slightly incised; Herzog Albrecht, incised; Herzog Johan; Herzog Georg and his wife Barbara, he raised, she incised, *circa* 1539; Bishop Sigismund, very good, 1453, likewise Reisenbach, fifteenth century; Von Mellerstadt, 1433; Von Schonberg, 1426; Von Hildebrandt, 1412 (round, with a curious small centre figure), all church officers, some others in stone and bronze. Spire not much, and lost from its great height. At Leipsig, really nothing; Heideloff's new R. C. Gothic, red brick church, utterly wretched, not a redeeming point, he is however a little better at Nuremberg.

NUREMBERG.—In the museum on the Burg a fair collection of medals in wood and metal, models and casts of German and Italian fifteenth and sixteenth century sculptors; a curious engraved latén cabalistic bowl, horoscopes inside and out. More like an old curiosity shop than a museum.

In the Palace many fine sixteenth century stoves, and later, about 12 ft. high, subjects: Europe, Asia, &c., the Four Seasons, Labours of Hercules, &c., one of the best has gold ornament on black; one of two orders of architecture; one, green and white on yellow. In the pictures, (early German), good robes and ornament; so late did this style last, that a picture by Amberger, dated 1560, might pass for 1490. A painting of Constantine and Helen, on gold ground, good Byzantine. In Ottmar's Chapel, very good, prest and gilt leather chairs, the carving by Adam Kraft. Pharoah in Red Sea, minute work, but not good. The modern key, beaker, and hanap presented to the king, all very excellent examples of new art, in old German style. St. Lorenzkirche and St. Sebald, first rate stained glass in the former, restored in 1655 and in 1839. The window presented by the Volkhammer family in St. Lorenz, wonderfully fine. Heideloff, here also good in his new things, but still flattish, lots of old embroidery in St. Lorenz, mainly of late fifteenth century.

St. John's churchyard, general style of slab, plain oblong sarcophagus or moulded, with fine bronze inlay medallions on top in great variety, trefoils, quatrefoils, wreaths and tablets with arms in centre; covered with snow mainly when I was there, names of some of the sculptors are Sebastian De 1678; Paumgartner, 1679; G. G. Conradt, 1679; H. Stephen Werner, Scheussfeld, very

good, early seventeenth century; M. Brioul, seventeenth century; Burgschmiet, 1829.

TOWN HALL.—Small hall is of drab ground, black architecture, gold ornament and full length portraits, in panels made express. Second story gallery: curious instance of work thrown away, portraying in plaster in relief; some parts quite clear, such as arms, heads, &c.; twelve sets of jousts, life size, each cavalier with his attendant jester, and often little dogs, the coats of arms only coloured. Great Hall (about 120 ft. by 40) (?), painted on one side, with curious allegorical triumphal Imperial procession: Emperor in car accompanied by Justice, Fortitude, Clemency and other female figures; the wheels inscribed "Magnificencia" and "Dignitas;" it is driven by "Ratio" in front, who, with the reins "Nobilitas" and "Potentia," guides the horses (Moderatio et Prudentia), Alacritas, Opportunitas, Magnanimitas, Audacia, Fortitudo, Velocitas, Acrimonia, Virilitas, Experientia, Solertia; eight pair, all gallantly comparisoned; the wood dado is about 10 ft. high; then the paintings about 14 ft.; then wood cornice, from which springs semi-circular wooden roof with centre diamond panels; round the walls are mottoes, such as "Salus populi suprema lex esto;" "Festina lento;" "Ducé Vir-tutē," "Comitē Fortunā," "Parcite subjectis," &c., with great instances of antique valour and virtue. In the picture gallery near St. Sebald: Birth of Christ, by Israel von Meckenen: a canopy bed, credence, linen coffer, clogs, salver, &c., of late fifteenth century, Seitblom, Schwarz of Rothenburg and Melchior Feselen, Hans von Culmbach, H. Burghmayer, black outlining on gold ground frequent. Hans Grumer (portraits); I like best; this and all old German paintings rich in stuff patterns.

In the Academy Picture Gallery. A great Feast in the Nuremberg Town-hall, by Joachim Sandrart, 1650, shows the buffet, with ornamental plate, wine bearer with silver gilt cup, table with dishes of architectural design, &c., leaves on floor, each man with his cloak on the back of his chair, and music by the buffet. Will-Klaus Heda, 1598-1678, fine grey, metal, glass, and fruit painter. In a painting at Chapel Gallery, of Wohlgemuth's time and style, is a horn set like the Amsterdam one. Charles the Great, and Sigismund, very interesting, by Durer; the first in his

correct costume, colossal three-quarter size. My window from the Turkenhaus, date 1533 (on house).

One of the saints on the north wall of St. Sebald has his back bare, ribs and entrails showing, knee-bone out of shape, and a snake or large worm crawling up his leg; what saint is this? or is it an old *memento mori*? in front he wears a long robe.

In St. Egidien Church behind high altar, is a Christ and Maries after Crucifixion, signed P. † V. NORMBERGE, 1522; this if by Peter Vischer, is perfect! Renaissance but rather poor sculpture. In torture instrument collection on the Burg, is a cask and bar red helmet for drunkards; branks for scolds, and guitar or viol, for quarreling women; the Holy Virgin and other horrible things for torture. Amongst the books, "Constitutio Criminalis Teresiana, Vienna, 1769," with plates.

Christiani Ulrici (?) de applicatione tormentorum, plates, Hanover, 1754. At Burg, rich brown wood panelling, above that, dark-green paper, with gold bead and rich brown wood ceiling, looks very well.

Ammon, Vischer, and Krafft, still common names at Nuremberg.

Motto on window, Dresden.—"Corrige præteritum, præsens rege, cerne futurum."

Stained glass at Academy Gallery, by Christoph. Maurer, (1558-1614), pupil of Tobias and Christoph. Stimmer, (Tigur), very rich; subjects here are from 1593 to 1698.

At Augsburg we come full on the south (began at Bamberg) we come on pictures, priests, monks, mock bronze candelabra on stairs, glaring frescoes, colour on houses; in a word, the richness and glare of the south, very cheering and genial, however much in bad taste; a bit of colour out of doors does one wonderful good. Augsburg is an Italian city almost, it is quite different to Nuremberg, and I almost like it better. Maximilian Museum full of fine Mediæval work of every kind, one of the best I have seen. Great lithographic stone table, about 3 feet 2 square, with a calendar, incised and flat raised work, very good; inscribed Andreas Pl . . inger Ratisbon, 1600. Fine traceried cupboard, fifteenth century; a fine coloured and carved retable like Wiseman's; good wood piscina and credence over, late fifteenth century; two wood open worked

linen or meat holders: metal work, jewellery, excellent early German enamel pictorial cross. Good collection of Renaissance daggers, steel and iron. German glass, late, enamelled: a very fine coloured portrait on Venetian bowl, about 1520: gold double spheres (held ashes?) each about 7 in. long: fine early bronze, gold and enamel; and large and good collection of seals, especially Mediæval and Renaissance.

CATHEDRAL—Lots of good Renaissance iron work; very good stained glass window, 15th century, in north aisle; skeleton monument here and at St. Moritz, 1530; good gilt and coloured leather at back of stalls; splendid laten Mediæval chandelier: in centre a pinnacle open worked, branches curved, men with banners on one row. Birth of Christ in cloister by Petel, sixteenth century, very good, especially the side panels. Adoration of Magi, and Mary and Elizabeth: a very fine ivory Christ in one of the chapels near Sacristy: good Mediæval stone and marble monumental slabs in cloister. In Treasury very good eighteenth century work in host and chalice, 1751 and 1720, signed Franz Xavier Quinzer, goldarbeiter, fecit 1751. Gothic crucifix, Mary and John each side: rich pax set in gold and jewels, with good carving of Last Supper in mother-of-pearl.

Old circular headed stone canopy on pillars in west choir, probably once over the old chair.

St. Ulrich's treasury has a fine crucifix engraved and set with stones, inscribed "Nicolaus de Seld de Augsburg, 1493," (see Hefner and Becker). The so called Conrad's tomb, early kind, like Bamberg ones; lion and bear fighting one side, horsemen fighting on other. Good incised seventh century ivory coffer for relics.

St. Ulrich, excellent metal work; characteristic Renaissance, and small but good stained glass. An example of broken moulded Gothic, bad: great railing in perspective about 1600. St. Anna, Christ and Children, by De Witte, in lithographic stone, very good: Raising of Lazarus, by Burgmayer, good: panels of organ here by Holbein. Round Fuggers chapel, characteristic and good, seventeenth century, lithographic stone or marble carvings; good chains to lamps. Gilt architecture, etched in black, in Burgmayer and Holbein at Gallery, rich in accessories of all kinds. In old

Holbein's Life of Christ we see general style of fifteenth century; and fourteenth century wall painting in Schaffner's Adoration. Altdorfer is rich in jewellery, metal work, &c. Satan in shape of blue devil is dragging the naked body (soul) out of cursing thief's mouth, a lot of little blue devils flying round. Peter and Saints (Burmayer), rich in gold mantles, &c. very fine. Gerard Lairesse's twelve sketches in grey, of antique triumphal procession, very good indeed; girl's head, ascribed to L. da Vinci, and probably his; very beautiful Paul de Vos, Venus and Cupid in a mass of armour and weapons. Cannon at Zeughaus, inscribed "Martin Frey in Minchen goss mich." "Sebald Herder zu Neupurg hat mich gosen da man zalt, 1524," "Hans Meisner zu Landshut, sixteenth century" (1543). See German Guide. Interior of Town-hall, good wood panelled ceilings, good example of seventeenth century, red marble shafts and bronze caps and bases, looks well, with dark brown roof, also at Drei Möhren, good ceiling.

ULM.—A grand Cathedral, vestibule excellent, some parts inside bad, such as side aisle columns, with naked capitals. Splendid Sacramentshaus and pulpit, see German account. In chapel (north) old incised stone slabs, like Brunswick, more perfect; grand foliage brackets. The Jesse window and Life of Christ above, wonderful; magnificent, fifteenth and fourteenth century stained glass here, the last too cut up; iron work of doors, rich sixteenth and seventeenth century, no name or date, only on one D. W., 1638. Great variety of heads, &c., in stalls; fine naturalistic German; inscription: "Jorg Syrlin, 1575, complevit hoc opus," on the chair (St. Georges' so called), "1468," for all this see German book. Syrlin's font not so good, I think; in these stalls there are also small diamonds of geometrical wood inlay, very nicely done. Rathhaus curious but not good. Fountain very finely carved, double twist, clear cut out.

AUGSBURG.—The sculpture of the Augsburg doors is very beautiful, better I think than most of the Nuremberg school, more simple. There are tones of form, as well as of music and colour, and these are better toned.

MUNICH.—Think little of Von Klenze, Gartner, or any, except the architect of St. Boniface. This pleases me as

much, if not more, than anything I have seen (internally); externally very unpretending; all red brick, but front with stone columns, architraves, &c.; the gold ground excellent. The great bronze figure of Bavaria at the Rumeschalle, much too big for architecture, which itself is poor and cold, Grecian Doric, without colour, except corridor wall, red, with badly arranged white busts and brackets; roof coloured, but nothing particular. Bavaria herself clumsy, and much too big for place, also should have been set much in front of portico; as it is, you see the head towering over the portico before you come to it. It looks ridiculous. Liebefrauenkirche positively ugly; stained glass excellent. Lots of outer mural slabs, each with little holy water holder, some not bad; good iron work here and at St. Peter's church. St. Michael's interior, though not in a style pleasant to me, yet very imposing, and gives a great idea of size. The miniature portraits of the Pitti Palace; of the Loggia of the Lanzi; the imitation Roman arch, and old Vasari's Post-office—mere nothings as to merit in the artist. Railway station better; Byzantine but well adapted, brick. Some good varied and moulded brick and other modern houses; the Wittelsbach Palace, Witol's work. I like all this fresco painting here much, especially the gold ground work; the white and gold Greek ornamented coves of Klenze's Pinacothek ruin the pictures. The arrangement of Pinacothek, and also at Dresden, large and small rooms, side by side. Glyptothek, very beautifully arranged and ornamented interior, generally of four side arches and centre dome, with upper light. The church of Sta. Maria hilf; poor detail as usual in modern German Gothic; very beautifully painted windows, chef d'œuvres in their way, but wanting the fine tones of the sixteenth century as seen everywhere and here in the Liebefrauenkirche, where also the Emperor Lewis's tomb, in bronze, by De Witte and Kreuzer (1622), very effective; the armed figures at corners first rate, very spirited: also very good work of De Witte's in the bronze St. Michael, front of St. Michael's church; the arms and cherubs with festoons beneath, also in bronze, excellent; the bronze fountain, with armed knight at top, and children on sea animals, nymphs, and tritons;

also very good character, seventeenth century; the small Perseus fountain in bronze, adapted from Cellini's, also very good and clever.

Roofs of Sta. Maria hilf and Ludwig's kirches in coloured tiles I don't much like, overdone; where all the rest is monotone, not harmonious either.

Liebefrauenkircke: in chancel a curious skeleton monument, with worms and snakes crawling on it.

Amongst drawings in Pinacothek, good fully armed knights, in water colour, by Hans Burgmayer; boys and festoons, &c. architectural; brown ground, white lights, Lucas Penni, excellent; martyrdom of St. Laurence, red chalk, first rate, Bandinelli: some of his sketches in ink difficult to distinguish from M. Angelo. Fra Bartolommeo: one of the broadest, finest of draughtsmen. Fine ciborium and altar by Sansovino. Other interesting pieces by Jost Ammon, Goltzius, Leyden, the two Holbeins, and Clouet (Janet).

The Ludwigs-strasse shows how much may be done with how little effect—Florence toned down; no projections and no height, poor, tame and flat: interiors generally very good, Germanised Roman Italian, but want colour more in masses, white ground the rule. Staircase of library, first rate effect, one of the best things here; the arrangement also is good: to be seen also at library, good Arabic or some such laten engraved salver; good miniatures by Hector Meyer of Augsburg; a complete tourney of many knights, all in black armour, sixteenth century; Boccaccio, by Fouquet of Paris, fifteenth century; Oriental illuminations, good; Giulio Clovio, very poor—not his, I think; Sinibaldi of Florence, and Hemling, book of prayers; Albert Durer, ditto; very finely and surely sketched figures and ornament in one coloured ink (purplish). The cover of Charles the Bold's prayer-book, gold beaten out, set in gold filagree; Greek enamels and stones; Christ here, too, in a double glory, as at Berlin, about 16 in. by 12 in. The Bamberg ivory covers very fine, Byzantine ivory work on red ground (thorough cut), finely set in gold; Greek enamels of Apostles, &c., and precious stones: amongst all these are to be found some antique gems.

In the Palace, amongst curious antiquities, the Spiegel

Cabinet in the Oldbau, with ivory turned chandelier and 300 pieces (small) of very pretty Chinese porcelain resting on projecting brackets from mirrors. The miniature cabinet, with 130 miniatures, enamel, after the great masters, set in wood ornament; open work, gilt on a red ground. Here is also a very fine small ivory chandelier of five lights, open cut, with mythological subjects, surmounted by a statuette of Hercules, said to be by Maximilian himself—but hardly so, I should think. This cabinet is a model of Louis XV. style, perfect, pretty, and as originally made, it is not without many charms. The new rooms: Barbarossa frescoes, &c., concluding with Tron Saal; good, but cold, the latter especially, though certainly nobly designed, with its great masses of white and gold—does not please my taste, and owes much of what effect it has to Schwanthaler's fine bronze gilt statues. The Niebelungen rooms are as near perfection I think as may be (Von Klenze): here the ground is no longer white, as usual at Munich, but rich and broad in colour—a sort of Romanesque on Italian palatial plan; the frescoes are not unworthy of them (by Schnorr): and especially was I pleased with some allegorical figures and ornaments, wreaths, festoons, &c., by Neureuther. These lunette pieces are generally, if not always, on a gold ground. The Alleheilige chapel (interior), also by Klenze; perfect, massive and solemn.

In the Schatz Kammer, amongst many beautiful things, are a model of Trajan's column, gold repoussé on lapis lazuli ground and marble plinth, &c.; it bears the name of Valadier on the plinth, but on the gold work is inscribed Barth-Hecker, 1770 (?) Two splendid silver gilt enamelled cups, made at Augsburg and Spire, sixteenth or seventeenth century. Fine jewellery, enseignes, rings, &c., chiefly Renaissance; the largest silver and silver gilt salver set with stones and enamel, I think I have seen. A vase of gold arabesque on white enamel ground, otherwise richly worked in silver gilt and enamel; Nuremberg work, sixteenth century or early seventeenth, one of the finest pieces imaginable. Repoussé gold piece (Adam and Eve?), small, said to be by Durer; Albert's father, I suppose. Splendid work of boats, some double, of rhinoceros horn, set in metal. A beautiful enamelled ornament in

silver gilt; a chalice, small, by Cellini, most delicate work; some very fine examples of early metal work; the so-called crowns of Henry and Cunigunda: also others most interesting of varied design. Two very remarkable ivory coffers, set in metal enamelled bands, panelled with subjects from life of Christ, Indian (?) workmanship, fine and curious: all seen under great disadvantage and as a particular favour; merit a close and complete inspection. The fine buhl, or-molu and mosaic table—a masterpiece of its kind—with the arms of Bavaria enamelled on it (4), is by Lucas Kilian (the engraver), who most probably engraved the allegorical figures, which are all finely and boldly cross-hatched (though Kilian's style as an engraver is with single lines) and Hestel, both of Nuremberg; the date, I think, was 1644. If so, was not this before Boule? The whole mosaic, metal and enamel, &c., is on a wood slab.

Item.—A very beautiful niello cup of most delicate workmanship, on metal foot, said to be German, fifteenth century; and a chain of gold hearts with sacred subjects on them, in translucent enamel, small and good, probably Italian, early fifteenth century, or late fourteenth.

SALISBURY.—At Salisbury, as at Exeter Cathedral, a semi-skeleton monument. These may be noted as common late fifteenth century things, the local tradition is that the commemorated fasted forty days in imitation of Christ; see notes in Germany. Two fifteenth century chimney pieces at Salisbury, one at John Halle's, the other at the so-called Barracks. Some of the old houses here I like very much.

Be careful to keep your principal façades to the sun.

Vereinigten Sammlungen; four Egyptian bracelets, of which Labarte gives one as enamel, but true enamel hardly, a vitreous inlay however, rich nevertheless and masterpieces; several Egyptian brooches also with blue inlay; a glass cup, like that at Berlin, but bigger and more perfect, surrounded with open work, all formed of one piece, singular and beautiful, both found I think at Cologne; a most lovely gold beaten ivy branch, a true gem, Grecian; also a grand wreath of fine beaten gold with a winged figure of Victory, wonderfully beautiful. I question whether these two can be surpassed: both Grecian or Etruscan Greek; and

ancient Grecian bronze chariot, pieces however disjoined and some few in other places, as at the Glyptothek; also a complete suit of bronze armour, with anatomy finely shown on it: this Greek collection and Etruscan, first rate; a very remarkable, good, and interesting Japanese and Chinese bronze collection, in some of which the Byzantine influence and even Greek strongly defined, as in candlesticks, vases, &c. Fiammingo's boys excellent, groups and covers of hanaps, amongst these fine pieces is a cup, German late fifteenth or early sixteenth century, very fine; some pieces signed "Antonius Leoni, Venetus f." (late sixteenth or seventeenth century); grand Trogers, a fine oval salver about 2 ft. 9 in. long; a carved and inlay wood cabinet, small but rich, signed "Georgius Boksch, in Dolz., 1611;" first-rate small ivory and wood carvings, and some most choice sword handles, also fine models of buildings, ancient and modern; this collection deserves close study, but much more that of the National Bavarian Museum, now in the Pfandthaus but about to be removed to the Maximilian Strasse in a new building. It unfortunately has no catalogue as yet, but is to have one; it however contains one of the most extraordinarily varied, interesting and useful series of works, of all kinds and periods, wonderfully full and complete, from the Byzantine to the Louis XVII. one can imagine. Its weak points are pottery and German latén work, otherwise it merits alone a sojourn from all artists at München, who wish to know what has been done in furniture, domestic and ecclesiastic, and in the industrial arts generally; it is perhaps unique and not the less interesting from its very full illustrations in all branches of the eighteenth century art, which are rich, ingenious, and not without feeling, however much at present decried; moreover it has excellent casts, photographs and drawings. Dr. von Hefner Altenek's collection also most valuable and interesting archæologically and artistically; he says, "I ought to have seen Picart's at Nuremberg, that it is chock full of curious matter," however, so it is. Modern Munich metal work, principally for ecclesiastical purposes, is just as good if not better than old, and merits great praise. In St. Michael the shrine of SS. Cosmo and Damian, fourteenth century, repoussée, gold or gilt, and enamel and stones, is as fine a work as I

have seen; how on earth did it get there? It is about 2 ft. 6 in. or 9 in. long, and a chef d'œuvre; the brass candelabra here and at the Egydienkirche, Nuremberg, are fine German sixteenth or seventeenth century work, about 5 ft. high.

The interior of the Ludwigs Kirche, very ineffective in spite of great ornament, owing mainly to the drab coloured diapered walls; the side aisles are better, but still nothing to speak of. Gärtner is neither so good here nor at the new cemetery, as at the Library. The new cemetery is brick, in patterns on front, proportions bad and details poor; both here and at Ludwigs kirche, wonderfully deficient in projection and recession. The loggie of the Pinakothek are in themselves excellent (Klenze), but the vital error, because against common sense, is made of placing the mere decoration on the walls and the pictures on the vaulting, so that however good and interesting, it is positively painful to go through even part of the series. The system of Byzantine coloured decoration I still think one of the best and most effective; colour in masses, relieved by detail, the other system here being *colourless* masses relieved by detail; there is something too tawdry in all the last (Roman school), these painted things fade and get rubbed and look like some old Vauxhall work; as much as possible let colour be ingrained, *i. e.* in the materials.

In the Bavarian National Museum is some fine stained glass from the fourteenth century on; some seven or eight first-rate armoires, fifteenth and sixteenth century, rich in tracery, foliage, colour and ironwork; on a fifteenth century one there is also marqueterie; a great quantity of very well preserved tapestry with gold thread and embroidery from the fourteenth century down to the eighteenth; several finely cut chests on legs; boldly carved bench, Gothic, with ledge back and cupboard seat, date 1513 (?); much good pressed leather, amongst which several chairs and a mitre case; great number of carved wood boxes, very effective; splendid silver gilt medallion, Adoration of Magi, probably a pax, about four inches diameter; also a morse silver gilt, Virgin and Saints, deep cut, under canopies, early fifteenth century. Ivory, much and curious, a skeleton kneeling holding crucifix to a naked woman in head dress of early fifteenth century; beautiful Arab

damascened salvers, bowls, &c., and especially an oblong box with lid of exquisite work enriched with ornament and inscriptions, having on each side the arms of Charles the Fifth, in niello, added; a beautiful small wood retable, thorough cut, fifteenth century, subject, Crucifixion, under square and traceried canopy; fifteenth and sixteenth century small earthenware coloured models for stoves; splendid inlay chair (like Soulages) smaller, and finer, with pressed leather seat, &c., having Arabic patterns (see Hefner.) Venetian glass ewer and salver, enamelled with ornaments, busts, &c., very fine. A large salver of same description, first rate, and a latticinio salver of perfect work, about 18½ in. diameter; German enamelled pocal, about 2 ft. 9 in. high, and decorated with rough ornament and figures. A ladies' side saddle, sixteenth or seventeenth century; a richly ornamented gridiron, seventeenth century, all open work. Large coloured stove with sacred subjects in compartments, early sixteenth century; musical instruments, Renaissance and later, rich in ornament; grand boule cabinets and secretaires; a very fine cabinet and clock, lapis lazuli, tortoiseshell, enamel, steel, brass, wood, &c., also two grand Augsburg clocks of same description as the Queen's but much larger and richer, about 10 ft. high with stand; one signed Cristoph. Schener, Augsburg. A very fine boule clock surmounted by equestrian king and victory, (belonged to a Maximilian, eighteenth century early,) signed G. de Gros, 1714; a stag's brass collar with "Lieber jäger lass mich leben, der kurfurst hat mich freyheit geben, 1609." A tournay spear in its old silk covering; several fine carved and coloured large fifteenth century retables, reading desks, &c.; candelabra (wood coloured), fifteenth century; and interesting crucifixes, reliquaries and pyxes; early German and Limoges enamel; some fine metal work, and altogether very curious and interesting illustrations of social life during the Middle ages and the Revival.

The Railway Station is I think one of the best things in Munich, Byzantine and Romanesque features adapted with great taste and study to their purpose, the roof magnificent, certainly the finest thing here, nor the worse I think for being a little, perhaps, unnecessarily strong in ties and scantlings; walls principally coloured brick, with stone columns, architraves, brackets, &c. The same architect is

building the new museum in the Maximilian Strasse. At the glass painting house, St. Catharine and Barbara, by Fischer, under canopies, very good; also the Blue Grotto, Capri, on four different glasses; these last are shown on slides running in grooves, with light at back only, very effective.

Good sixteenth century ornamental iron work round fountain in Salzburg. Tyrolean houses, good models for woodwork; great and good variety of carved borders and mouldings of balusters (flat and round); on account of the quantity of wood here and in Austria, its use in building is frequent, it enters largely into all the Station designs especially, and one near Vienna, the first I think on the Linz line is particularly remarkable for its large and tasteful application.

In Vienna the new buildings are distinguished by more taste and originality than any I have seen; especially to be noticed is the Arsenal, an enormous block of building of red and white brick with stone facings; the key note of the design, Lombard thirteenth and fourteenth century Gothic, the only drawback is a general want of massing, a certain dumpiness, and piers of great door of court slanting (very bad); every style furnishes some of its best points, but more especially Saracenic, particularly the Saracenic of Sicily and South Italy; there are Gothic cusps, Flemish cramps, Moorish arches, Cinque Cento caps, and Gothic, but only in character, no actual copies; certainly a grand work; the interior (Armoury), is splendid, resplendent with marbles of every kind, and most excellent iron work, indeed the iron work designs of this master are unequalled I think, it is a noble and very original work, and seems wonderful how it should all have been completed in eight years, it was begun in 1849, and completed in 1857. The new Jewish Synagogue is I suppose by the same master; it is on the same principle, coloured brick and stone dressings, but though very original and good the character is more markedly Saracenic. The Greek Church near the Alte Fleisch Market is also a most remarkable work, mainly Byzantine, with some particularly Greek Church points, as seen in the Greek Church work, it is generally brick of light tint, stone dressings and a great deal of external gilding with some gold ground deep tinted paintings. The

new barracks by the Post Office and new gateway, red brick and stone, the gateway all stone and very original Renaissance; the barracks an enormous and noble mass of rather plain work but good. The new Renaissance arcade in the Freyung, also very original and good (stone), the iron work first rate, founded on the sixteenth and seventeenth century interlaced style. Indeed modern architecture here seems in a flourishing state and promises well; of the old it is enough to say that St. Stephen's interior, towers, and sides, are the glory of late Gothic. I can hardly conceive anything in its way finer; the little church of Maria Stiegen with open work turret is also good, good stained glass in both churches. In the doorway of the Italian Church is a remarkably beautiful female saint amongst others. The churches however have been dreadfully modernised, and there is a remarkable want of iron work. Fischer, of Erlach, a regular eighteenth century architect, ambitious in idea, but ideas bad, the best things are the great hall of the library and the riding school, the last is best because most Italian, his construction may be good, but art poor, though no means were left untried for effect, as witness his two great Trajanesque columns, each side of the Karl Church, the sculpture on which is interesting.

Schwanthaler's fountain wants architecture, his original idea which he carried out more than twice is a centre tree with interlaced leaves; all Schwanthaler's works want architectural adjuncts; sculpture seems to me indeed as a rule to lose half its effect by itself; go through a museum of statues and the feeling is one of bareness, coldness, something wanting, that something is architecture, to set them off, and colour.

Prague, altogether peculiar, the towers of the Theinkirche with projecting slate louvres, very spiky and effective; very good sixteenth century iron work of the interlaced kind on fountain near Town Hall (at back) and round Maximilian's (?) tomb in St. Veit, for St. Veit see Ambros's book. The "Treasury" contains numerous very interesting ancient examples of industrial art, for which see Ambros, "Der Dom zu Prag." Colins's tomb third rate. The bridge one of the finest, but the groups of statues want all to be placed back in recesses instead of being on line of path; old gateways very rich and effective. The Hradschin palace a

disappointment, good iron work over well in first court. Wallenstein's palace, bad seventeenth century work; curious and very fine clock in Town Hall; door and window all that is left from fire of old building, and exceedingly good; in Town Hall nothing to speak of.

FRANKFORT.—Fifteenth, sixteenth and seventeenth century houses very picturesque, plenty of iron work scattered about cathedral; a lot of newly painted old Gothic mural monuments look crude and bad; fine late Romanesque doorway in St. Leonhard Church, and two good turrets. Heidelberg, excellent.

STRASBURG.—Interior, grand; the most perfect idea of a Gothic temple I remember; the stained glass a treasure of thirteenth and fourteenth century work; colossal figures in elaborate drapery, diapered &c., two very old pieces in sub chapel near clock, light of tint and Romanesque, they are two saints under round headed arches. The figures of the pulpit all appear modern; the railing plain edge, thus unlike Ulm with its birds and reptiles, and Vienna with its frogs, toads, and lizards; the idea of Strasburg exterior seems to have been to make it as pierced as possible, even outside the town you see the sky through tower and spire, don't like this, don't think the tower to be compared to Vienna, the top especially of bad design and proportion, nor do I see the meaning of covering all the real walls with an outer work of stone lace, which is also so slight and ineffective that when the sun does not shine you would hardly notice it, and when it does, no masses of shadow are cast inside, but frittered light and shade. (Font good), interior however noble, nor least of all the Romanesque transept, stick to Romanesque. All the faces of this school and period have a peculiarly Chinese character, how was it? it is not a local or national type of face at all, and all smirk.

On my return I commenced a design for the façade of a "National Institute of Art and Science," to occupy the site of Burlington House, showing the front in Piccadilly. In this I carried out my ideas of the style I would use, combining construction in stone, terra cotta, iron and glass. It was exhibited at the Royal Academy, and favourably noticed by the papers, but not noticed at all by the authorities, who had the appropriation of that site. This, and

a large design for a club house in the Italian style, were again exhibited at South Kensington in 1862.

The following notes were made during a tour through France in 1860.

LOUVRE—NOTABILIA.

METAL.—Two sixteenth century circular shields, painted with figures and damascened, something like the so-called Bolognese platters of Mr. Ford (of Spanish fame). Two fine Venetian enamel bowls and ewer to match; the ewer of Oriental form, common also in Chinese and late Brazilian metal work for churches, as seen in the Marine Museum.

IVORY.—A horn like the Newcastle one. A grand ivory shrine, inlaid with *Marqueterie*; three compartments, containing in all seventy-nine panel subjects from the life of Jesus, twelve apostles beneath, &c. Very curious late Roman ivory *plaques*, about 12 in. by 2 in., actors and musicians, six on each *plaque*. A diptych (present to a public functionary?).

POTTERY.—A magnificent collection of Palissy ware of every class.

GLASS.—A very beautiful bowl, about 3 ft. diameter, given by M. Pelet; found at Nismes; glass paste (*sic*) figures raised as medallions on translucent ground, greenish, and I should have thought all true glass (Roman?). A collection of interesting seals.

IVORY.—King in full relief (twelfth century?), about 12 in. high, standing with one foot on a human head (the evil one?), straight narrow folds emerging in style from Byzantine.

METAL.—Circular dish in gold (gilt?), with lizards, crabs, snakes and rock work in centre, of Palissy ware. A very interesting gold Greek *plaque*, and a grand embossed salver, about 2 ft. 6 in. diameter. Exquisite dish and ewer (sixteenth century), the latter ornamented with enamel. The head of Minerva is in one of my small sketches. A most beautiful salver, with inlay cameo portraits, three rows in juxtaposition round the border; grand cameo equestrian figure (Ferdinand III. of Austria), surrounded with enamelled trophies; open work enamel border round all. A beautiful sardonyx body ewer and enamel (head sketched,

the one with a dragon top). A grand shrine, enamelled and jewelled, about 4 ft. 3 in. long, from Sens, thirteenth century. Splendid ciborium, enamelled and jewelled, thirteenth century. A very remarkable shrine (eleventh or twelfth century?), low, with fine depressed arcades, Madonna and Child in centre. Remarkably fine collection of rock crystal; especially the crystal vase set in metal gilt, ornamented with enamels and precious stones, given by Eleanor of Aquitaine to Louis VII. (twelfth century), excellent filagree mount, with *fleur de lys*, &c. Handles of swords of Charles IX. and Henry IV., the last inlaid with cameos (exquisite). The *arbalet* of Catharine de' Medici, a most finished example of Renaissance art (about 2 ft. 9 in. long). *Masse d'armes* of Henry IV., damascened gold on iron; very Oriental in style. Helmet and buckler of Charles IX., finest example of gold and enamel work. Grand straight sword of Henry II. Armour, fine examples of gold and enamel and damascened work. Sceptre of Charlemagne, gold, magnificently chased and jewelled. Sword, spurs and hand of justice of Charlemagne, good and rich massive gold work, design simple, and excellent proportions, especially the hand of justice. Sword, &c., found in Childeric's tomb (fifth century), good and massive, inlay of glass like the Anglo-Saxon brooches, &c., round the sheath and guard. Queen Hunalde's crown (eighth century) very plain, *fleur de lys* ornament, and that only. A candle holder or *bougeoir*, in silver gilt, perhaps the finest example of its kind; given by the Republic of Venice to Marie de' Medici.

FURNITURE.—The jewel wardrobe of Marie Antoinette, the finest specimen I have seen of work like the Queen's chest at Manchester. The *coffre* of Louis IX., from the Abbey of Lis, brass nails and circular medallions, with raised figures in them, and enamelled shields of arms; the enamels (red, white and blue) are not of Limoges character, the wings of the dragon seem later.

BOOKCOVERS.—The "Hours" of Charlemagne, A.D. 780, from S. Sernin, Toulouse. Charles *le chauve*, ivory *plaque*, with border of gems. *Les heures de la Croix*, by Robert du Herlin of Tours. Charles VIII. and Louis XI., raised leather and stamped.

Magnificent coronation robes, device, a true lover's knot and salamander with crown (Francis I.)

CHAPEL.—Service complete from the Chapel of the Order of the Holy Spirit, founded by Henry III., in 1578, altar cloths and other silver and gold interwoven embroidery. Pestle and mortar, in silver gilt and agate, about 6 in. high. Crystal and metal gilt candlesticks. Shrines, inlaid with enamels and cameos, &c.

ARMOUR, &c., of Henry III., parcel gilt, very small diaper, in low relief. Henry II.'s shield, same as his armour, but damascened. Francis I., plain steel with large *fleur de lys* bands, square toes, borders in gold arabesque. Charles IX., a very delicate gold arabesque suit. Henry II. (bis.), iron suit, inlaid with steel or silver; beautiful Renaissance arabesques. Louis XIII., iron picked out with gold, *fleur de lys* (small), nail heads gold, stirrups magnificent open work, chased and gilt. The marriage sword of Henry IV., damascened and inlaid with cameos and gems throughout blade and handle; finest known, I should say. Henry II., splendidly embossed and gilt helmet, gorget and greaves. Louis XIV., engraved steel, heavy and bad.

ST. LOUIS.—His baptismal bowl, about 2 ft. 3 in. diameter, executed probably for the occasion by native artists; incised figures round the body, and inside the border, knight, soldiers, &c.; also St. George and the Dragon in a circle (the raised arms on medallion let in much later). It is a very fair specimen of period, though rather rough.

COFFER, given by Richelieu to Anne of Austria, is, I suppose, the finest piece of chased gold work in existence; most elaborate top and sides, all open foliage, and all most minute, delicate, and tasteful (on dark ground), about 2 ft. 3 in. long, and 12 in. or so high. Dagobert's chair, I think, is late Roman. Look again at Cahier and Martin.

SEVRES.

Persian tiles, like Persian ware, very good indeed, some splendid pieces, especially an ewer.

SPANISH EARTHENWARE.—Remarkable for its intricate figures, leaves, flowers, &c., in full relief.

BEAUVAIS.—Also of old repute, but plain ware.

IMITATION MAJOLICA, by the Marquis Ginori, at Doccia, Tuscany, pretty good, but poor in spirit, and tame in execution.

NEVERS.—Generally white ornament on blue ground, or *vice versa*, picked out with brown. Potteries still exist, and employ about 700 workmen. (P.S.—I visited Nevers in 1869, and found a fine collection of its ware in the Museum; only there can a complete idea be formed of its character).

PALISSY.—Good. Amongst them a fine oval dish, white field, animals, &c., coloured.

ROUEN.—Ware, more colour, and not so good in its forms as Nevers.

L. DELLA ROBBIA.—Fine circle. Madonna and Child, white on blue, within a coloured garland.

VENETIAN GLASS AND LIMOGES ENAMEL.—Some good pieces. The whole collection very valuable, but wants weeding and re-arranging, as well as treble space; at present it is nearly as bad as lost.

MARINE MUSEUM.

CHINESE ENAMEL.—Very fine examples, especially two most elegant pricket candelabra, about 5 ft. high. A few but choice specimens of crackle and dipped mottled ware. Curious instance of how natural it is to copy nature—the shell used as a drinking vessel in Africa is to be seen copied in Mexican earthenware, they probably having used it for the same purpose.

MINIATURES IN CRAYON.—Jean Clouet, *dit* Janet, first rate, delicate, yet firm and full of character. Daniel du Moustier, good. Lagneau, bold and full of character, especially a head, No. 9437. Robert Nanteuil (seventeenth century), exquisite. Coypel, Le Sueur and Le Brun were excellent draughtsmen. Cochin, painter in water colours of fashionable life, masks, routs, &c., eighteenth century, very good.

HOTEL CLUNY.

A very good copper gilt sixteenth century dish, with Adam and Eve in centre. A small oblong shield, with raised central portion through-up, wood, painted with St. George and the Dragon on a gold ground; three others, very fine, of different shapes, with paintings on gilt and

black grounds and hatchings. A good wooden circular buckler (Renaissance) carved in half relief. Fine circular two-handled bronze bowl, 21 in. diameter, inscription difficult, but seems to be "Rogierus de Amiens me fecit," round the body are plain round arches and *fleurs-de-lys*, probably thirteenth century work. A horn, mounted in copper gilt, elegant fret and diaper ornament, apparently Oriental. A fine circular shield, steel *relievs* on a gold ground. A splendid damascened looking glass, gold and iron, embossed figures, &c. round it. A very curious ivory Christ in an aureole, and four corner emblems (twelfth century?); another, with six *jongleurs* on it, low relief (fourteenth century?). An "Indaco" casket, in every way good and well preserved; two others, smaller. A beautiful stamped leather casket (fifteenth century). A very prettily painted and well preserved cithern. A small violin with mother-o'-pearl inlay, &c. at back, and inlaid handle, very elegant. A splendid piece of Florentine furniture, ornamented with paintings, enamels, &c. (seventeenth century).

ROCK CRYSTAL.—Very fine chess board, and pieces in metal gilt mounts.

STAINED GLASS.—The best Swiss is of the close of the sixteenth century. Early in the seventeenth the drawing becomes coarse, though colour remains good; even in 1663 (so dated), the colour is still very rich.

A beautiful metal gilt chased and jewelled girdle, and fine gibçiere. Beautiful and fanciful metal work of the fourteenth or fifteenth century.

ENAMEL. Two small exquisite portraits, inscribed "Quos deus conjunxit homo ne separet. A.D. 1592." A beautiful metal and jewelled morse. Curious dice in form of figures doubled up. Fine Romanesque ivory casket, from the Soissonais (twelfth century). Splendid carved and coloured ivory casket of the fourteenth century, with fifty-one subjects from the Old and New Testaments. Exquisite fourteenth century metal gilt casket, lions in circles on *dos d'ane* roof. Splendid Venetian Moresque bowls and tazza, one bowl especially with enamelled figures in centre. Early German enamels, lots of green.

HARPSICORD of thirty keys, very delicate arabesques of inlaid wood, inscribed "Joannis Antonius Baffo, Venetus, M.DLXX." Another later and long, seventeenth or early

eighteenth century. A silver gilt vessel, with Charles V. in state on deck, enamelled band of music, sailors, &c., a good deal of colour on gilding, not bad.

MIRROR. — A magnificent one, with Limoges enamel plaques in frame, and metal ornament on ebony.

TAPESTRY. — Teniers reproduced from the Chateau Rosney, Beauvais; also ten magnificent pieces of Flemish manufacture, time of Louis XII; vestments, cloths, &c. Mediæval and Renaissance.

CHAPEL. — Curious ancient bronze baptismal font, supported by three figures, the Crucifixion and emblems in relief round the body, about 2 ft. 8 in. high by 2 ft. 2 in. diameter. Iron candelabrum and lectern (given in Le Duc's "Furniture"). Grand examples of carved wood thrones with lecterns. In another room a very beautiful and interesting series of crowns, &c. set with pearls, found in 1859, at La Fuente de Guarrarar, near Toledo; the largest is that of King Treccesarinthus, stated to have reigned A.D. 649-672, it is rather roughly stamped with patterns, some of which seem to be of much later character. Most of the crowns appear evidently not for human beings, being (all but two) very small, not large enough for children even, almost armlet size. The letters forming the name of Treccesarinthus are pendent round the lower rim of the crown, and the rims have been filled in with enamel or glass of the same zig-zag pattern as Childeric's sword, and Anglo-Saxon brooches (Faussett Collection); from these letters jewels or rich stones also hang. Where they not crowns for statues? The cross pendent from the centre of Treccesarinthus's crown is thus inscribed: "In domini nominē — offeret Sonnica. Sancte Marie in sorbaces." Evidently a votive offering.

METAL. — Grand Arab brass salver, rim and centre ornamented as usual, about 2 ft. 5 in. diameter.

FRIEZE. — Sculptured figures painted on a diapered ground form a very beautiful frieze, as seen in the *Retable* of St. Germain, A.D. 1259.

A fine sacristy "dressoir," grand piece of carving from St. Pol-de-Léon (the bits of open work I have drawn before are from this). Pavement, white pattern on blue, and hatched, very curious.

BOOKCOVER. — Put gold or silver medallion of the author

in centre. Opus Musivum of St. Genevieve, &c. good, but irregular. Lucca della Robbia ware, large and beautiful example, about 5 ft. 6 in. diameter, white figures on blue field in coloured garland. A most beautiful Madonna and Child in coloured wreath, surrounded by cherubs, white on blue.

HISPANO MOORISH WARE.—A very rich collection, of which more anon. A good, bold, roughish circular Italian piece, inscribed as made for Nicholas de Ransolis in honour of God and St. Michael, 1475. Beautiful tazza and cover of *Henri Deux* ware. Ancient Arabian lustre ware, some of which I have formerly drawn, very good indeed. Hispano Moorish ware, fine specimens (some drawn). The one with blue leaves and sprigs, with interlacing gold flourishes, has in centre a shield of arms, of common Italian Renaissance shape, with three *fleurs de lys* (or) on azure chief, and azure sprigs springing from rocks on argent field. (Is this the escutcheon of the Torrigiani?) Another has a Cinque Cento form of shield, party per pale; dexter, fish argent on azure field; sinister, barry, azure on argent field (is not this also over a doorway in Sta. Croce, Florence?) Another, barry, sable on field, or (the Strozzi?) Another of common Cinque Cento form, with the *palle* of the Medici, or on argent. Another of later date, with figures and central shield, with a cardinal's hat. All these, together with several convex-shaped jars, speak of Italian design in the fifteenth and sixteenth centuries, and point out the pieces as possibly Italian imitations of Hispano Moorish ware, of very good execution.

PARIS.—Very fair sixteenth century and earlier painted glass at St. Gervais (somewhat confused), also at St. Eustache.

FONTAINEBLEAU.—Bronze statues by Germain Pilon in the chapel, and Henry IV. over the chimney, half-relief, good. Tapestry (Gobelins) from Don Quixote, like the Queen's at Manchester.

SENS.—Cathedral, north transept, a fine stained glass rose window, with angels playing all the musical instruments of the fourteenth and fifteenth centuries, also shews the manner of holding them. Some thirteenth century stained glass, good; also early sixteenth century, not bad; Jean Cousin has but one window in a side-aisle, inferior

sixteenth century work generally, and hardly worthy of him (dated 1530 A.D.). Cousin was born near Sens, about the year 1500, and died there about the year 1589. A transition Gothic house at the corner of the Rue Jean Cousin—good model for angle, with Tree of Jesse. The base of Sens Cathedral porch consists of three divisions. Popular subjects mostly in centre, natural history subjects beneath, allegorical subjects above. Amongst the natural history subjects are a cameleopard, griffin, mermaid, Arion and dolphin, elephant and castle, a big footed human monster (see "Moyen Age," "Croyances Populaires," vol. I). Bear and man wrestling (this also at Semur), Centaur, &c. A few thirteenth century hinges, not bad. Among the "Tresor," a good Christ by Girardon. Becket's things, good.

AUXERRE.—St. Pierre, rough but effective stained glass, date 1615-1624, this last much the worst. Cathedral, round the choir and clerestory, splendid thirteenth century mosaic stained glass, dark and intricate, only just space enough left for the figures in panels and hardly that; richer than Renaissance work, but very dark and too confused by smallness of figures and detail. In the lower row are small figures in panels, and above, large figures, life size or more: blue, red and yellow, preponderating colours, rest picked-out with shades of green, violet and brownish colour: some restoration appears to have taken place in the upper series, as there is a date there of 1573. Where more light was required the pattern was outlined in lead lines, and the subjects hatched on greenish white glass. In the north and south transepts, rose windows of splendid rich late sixteenth or early seventeenth century painted glass, confused however. Subjects from the Old and New Testaments, each subject having a border of angels playing, &c. round it: the Sun and Deity in centre as at Sens, and (in sculpture) round the portals of Lyons and Vienne.

SCULPTURE.—Three grand portals. First, to left, Creation of the World down to Noah in the Ark. Adam and Eve, nude and poorly executed; such heads as are left are rather rough, but the attitudes and drapery simple and in excellent taste and spirit (fifteen compartments). Centre portal: double figures seated in niches, not recognisable, all the heads and arms generally being destroyed, but the

draperies are fine, and figures in full relief have much nobility of character. Below these in small panels, in low relief, comes the History of Joseph, good but more complex; more like usual fourteenth century work. The figure of Sampson (drawn) quite antique in style, the muscles well and clearly shown, very fine. The figures up each side of the door are excellent studies of drapery, attitudes graceful; all these terribly mutilated. Right portal: very beautiful figures between canopies (two drawn) quite antique in style. Eight Virtues, four each side. The subjects in niches are apparently legendary, from life of Stephen, &c. In the spandrels are mermaids, monsters, &c., pure fancy. All the lower portion of portals dreadfully defaced, subjects apparently from the Old and New Testaments (early fourteenth or late thirteenth century). The foliated capitals and pendants of the choir are worthy of study, graceful, effective and varied, (good Flora) traces of colour. The attitudes and draperies of figures in the transept are good, middle fourteenth century (?). The construction of the Lady Chapel, at back of choir, is peculiarly elegant and light, a model of vaulting; and the general proportions of the Cathedral, especially inside, are excellent. St. Eusèbe, though modernised, has a good Romanesque tower (drawn). St. Germain, you go down into it by steps—peculiar arrangement—high raised apse and curious crypts; the tower (twelfth century) very good (drawn), beautiful proportions, and stone spire with entasis. St. Pierre, picturesque Renaissance portals of the sixteenth century, much injured.

Curious angle bits of old houses (fifteenth century) in a street near the Hotel de Ville (towards the river).

VEZELAY.—All restored, and however well, it quite destroys the authenticity of the place. The sculpture over the door represents Christ and the Apostles (twelfth century); style heavy, and poor draperies; bases of columns foliated and otherwise carved. St. Père is in a light Transition style; good, but in a dreadful state of ruin.

VERMANTON.—Good Romanesque tower, like S. Germain, Auxerre, which seems to have been a type in this district.

SEMUR.—Some curious old houses, but generally much

modernized. Fine remains of mediæval fortifications, striking and picturesque. Cathedral, very interesting. Early Pointed: a very good Renaissance chapel and shrine to the left on entering, but much defaced. Interesting sculpture on the portals, also much mutilated. Elephant and Castle, David, falconry, monsters, &c., deserves a visit.

DIJON.—Cathedral very good, late Early Pointed, but like most French churches dreadfully modernized and plastered. In Notre Dame is some good thirteenth century stained glass, and very remarkable grotesque sculpture, monsters, human heads, &c. (For Museum see Notes in Guide.) S. Michael, heavy and not to be imitated: the "Puit de Moïse," very fine, large and effective; Palais Chambellan, Rue des Forges, good fifteenth century, (drawn). The portions of Ducal Palace left are very plain. Coloured tile roofs general.

LYONS.—Cathedral is worthy of study; the sculpture of the three portals very remarkable: 60, 80 and 60 square panels, besides smaller ones beneath, and trefoil heads with angels above; side portal subjects, legends and grotesques; centre portal, scripture—Old and New—intermixed: in lower range, grotesques, zodiacal signs, natural history subjects, &c. (several drawn). Internal proportions of cathedral excellent; in the transept roses, and the choir is some good old stained glass. The Chapelle Bourbon, rich, especially the balcony, but much injured. In a chapel to the right on entering is some early and good tracery: the whole of this building has been cruelly used. St. Paul has a good Romanesque octagon tower, and other bits internally; the rest modernised. S. Pierre: quite modernised, only the doorway left; curious early Romanesque, eleventh century or earlier. Abbey church of Ainay: very curious and interesting, but being restored, one doesn't know what to trust: it is certainly earlier than I thought, the columns of the interior are, some Roman, and others made to match, rough, low, heavy, unserrated Corinthian capitals; archivolts quite plain; dome coved at angles, springing from a square; old mosaic at the altar, very interesting, but has been restored. For tower of façade, see Institute Papers, March 4, 1861.

MUSEUM.—Madonna and child within a *vescica piscis* on her lap, carved in ivory, 14 in. high, solid, opens up the

centre, and forms a triptych carved with subjects from the life of Jesus and his crucifixion in the centre, appears to be of the twelfth century. Two very good ivory *plaques*, twelfth century or earlier. A very beautiful early fourteenth or late thirteenth century triptych, with Jesus in the centre, with angels holding the instruments of crucifixion on each side. The Madonna and Child with angels holding candelabra beneath, excellent French work; the valves with hatched and gilt subjects on plain ivory ground, curious. A plaque with three subjects from the life of Jesus, rich and bold cutting. Ivory early seventeenth century of a woman on one side and a skeleton on the other.

ENAMELS.—Early and late Limoges, a jewelled triptych and two plaques, gold hatched, the Adoration of the Magi, and Mary and Joseph, fine and good examples. Three fine late Limoges salvers and ewers, some good Venetian glass and pewter embossed work *à la Briot*. Some remarkably fine and good Oriental china, especially the Nankin ware. A very good copper gilt chalice and silver small translucent enamel. A collection of rings, seals, and medals, some very good, *e.g.*, Louis XII. and Anne of Brittany, A.D. 1499. In the picture gallery a sketch of the Graces in terra cotta by Canova, and "Corinne" bequeathed by Madame Recamier. (For the Roman tombs preserved here, see my article in Chambers's Journal: "A curious grave yard," 1872). In the Rue Juiverie, is a good fifteenth century circular stone staircase; the houses in this street and other old parts of the city, must have been large and high, three stories often still remaining, and some probably were higher still. In the church of St. Nizier, a remarkable foliated triforium. In a church-place des Cordeliers (in course of restoration), some good late tracery.

VIENNE.—Cathedral, rich middle Gothic portals, almost all the foliage springs from animals and human heads hooded, and here are the hares chasing each other again as at Lyons. On the north side door are very ancient figures of Apostles, tenth century perhaps or even earlier, and at the side door is also a bit of zigzag ornament like the Anglo Saxon work, carved in stone, and a frieze with the signs of the zodiac (curious) portions probably of an

older church. St. André le Bas has an effective Romanesque tower, bold buttress and curious window (south front) (See "Institute Paper, March 4, 1861.") As to Roman and Moorish influence in early work, the first is noticeable, the last slight (see my Sketches of the Tower of St. Pierre, and choir of Valence). Roman remains here interesting, otherwise there is not much. It is curious, that here and throughout the district, no ironwork is left and no memorial slabs of importance occur.

VALENCE.—A late Gothic house in the Grande rue, rich and interesting, but much ruined externally. There is a rich Renaissance external staircase Rue de la Peirollerie, worth drawing. Romanesque Cathedral plain and ancient, vaulting curious as construction but not a type, interesting portions, but much defaced and is being restored. St. Jean, a few curious old bits but hardly repays a visit.

ORANGE.—With the exception of the Roman remains, next to nothing here, and that little has been modernized.

AVIGNON.—Cathedral has an arched dome springing from a square. All the churches here are too dark for drawing. In the Museum, some curious and interesting pieces of antiquity; a great quantity of keys, some however very remarkable. Good collection of Roman glass, an Indaco flask, a large bronze of Michael Angelo's Moses (good). A fine large Limoges enamel (of the snake type), Bishop's crook (for pictures, see Catalogue). Papal palace grand, but cannot be properly seen inside. Pulpit in St. Pierre, pretty good (late Gothic), but much mutilated. Some old houses of the fifteenth century. Remains of Mediæval bridge, the width of its roadway is about 16 ft. 6, the arches are formed of four separate projecting square ribs, about two feet apart; voussoirs about 2 ft. 6 deep, look too small. No iron work or little left in the city, as usual; the whole place however, though there may not be much strictly architectural work to study is strikingly picturesque, and the cathedral, the palace, the fortifications and the bridge form a complete Mediæval picture. Villeneuve les Avignon, across the river, well worth a visit; the castle a fine example of Mediæval art. The Pope's monument (Innocent VI. A.D. 1362), has three high open worked pinnacles above an altar tomb, with reclining figure of the Pope whose feet rest on a lion, very good, well worth a

visit. In the parish church choir, is a marble chair, with cherubs' heads above lion's legs (seventeenth century), not bad, formed on an old model.

ARLES.—Museum very interesting; a number of early Christian tombs, from the fourth to the seventh century, or thereabouts. The plumb line and hammer, so often seen on them, were, I thought at first, signs of masons; but they occur too frequently. Have they an emblematic meaning of the levelling power of Death? The style of these sarcophagi is purely Roman, though the heads are large and the hands large and clumsy, and a certain conventional character runs through them all. Yet is there a simple and noble impress about them, not by any means to be despised; and here and there so much character and individuality as to give the idea of portraits. As compared with the sculptures at S. Trophime, what "a falling off is there" in the latter; really much of this last is little better than the Kilpeck arch. The Mythraic torso is very curious. The subjects most in vogue on the tombs are the good and bad shepherd (some very curious), Jesus and the apostles—sometimes in a close row, at times separated by columns. The miracles of Jesus, also consecutive as well as in separate compartments, Jesus alone been seen or at most one disciple; in the centre is usually a female figure with outstretched hands, no doubt the Virgin receiving notification of her selection. From the Old Testament: Moses striking the Rock, Pharaoh drowning in the Red Sea, Noah in the Ark, and Daniel in the Lions' Den. The so-called tomb of Constantine II. has in front the Twelve Apostles, with crowns held over their heads by lions' claws, and stars in clouds; in the centre a wreath and cross beneath with (*labarum*?), above are winged genii or angels supporting a circular medallion of a man and woman in profile (Constantine and spouse?) and in the very centre genii holding a plain oblong tablet (no inscription); at each angle are masks for *acroteria*. On one side John baptising, and Moses striking the rock on the other. The art of this sarcophagus is of a good type, but roughish, and the proportions are heavy and dumpy. Some of the faces are strongly Roman in character, and sometimes Jewish; only one nimbus occurs, and that is on a very rough tomb with Jesus in the centre

having a plain *nimbus*, and an apostle at each angle. The dress is universally the toga or pallium, and sandal, and the lettering is also Roman; no dates are given unfortunately, and there are no means of accurately fixing any particular one by means of the name. All the eyes have holes punched in the pupils, and many have holes at the base (side) of the nose to give expression: the whole character is strongly marked Roman, by no means of a bad type, and illustrates a School of Sculpture in this district, at an early Christian period, the best then existing probably, and which was only gradually displaced by the minute folds and formal plaits, the streaky hair, and stupid faces, the richly worked and jewelled borders derived from a Byzantine source, and which was at the depth of its decline in the twelfth century (in the south of France). Indeed, Pagan traditions lingered longer in the south of France than they did in Italy itself; and even now, in the Arlesienne's head-dress, we may perceive the form of the old Phrygian bonnet, and in the vessels which navigate the Rhone, some traces of the antique galley.

St. Trophime is very plain internally; slightly projecting flat piers or pilasters from the ground, with plain archivolts, and between each arch an angular or round column engaged with the wall and resting on a corbel, supporting plain ribs of barrel-vaulted roof. The same arrangement is to be seen at N. D. de Mont Majeur, and if we are to judge of development as seen in combined parts, this should be very early; it seems, however, to have been the custom here, as the same occurs at N. Dame de Grace: compare these with the Romanesque churches of Cologne (Boisserée).

The wall brackets in the cloisters are in the following order, proceeding to the left on entering: 1. A goat; 2. A man (*jongleur* ?); 3. A woman (*jongleur* ?); 4. A bird, much mutilated, seems to have been an eagle or a cock; 5. A mule or donkey; 6. A lion, with a human head in his claws; 7. A woman; 8. A lion; 9. An angel; 10. A goat or ibex. These are the old ones; the others are of the fourteenth or fifteenth century. Subjects of sculpture (on entrance): Ascension of Jesus at top; angels at tomb centre, soldiers sleeping beneath. On the return the three Maries above, Judas receiving money below.

Left angle: Angels above; Transfiguration of Jesus in centre, disciples beneath. Return: the Martyrdom of S. Stephen, to whom the church was originally dedicated. Next side: the Kiss of Judas above, The Last Supper in the centre, Jesus washing his Disciples' Feet beneath. Return: Jesus above, and Devil (on the Mount?) below. John baptizing Jesus. The arches are both round and pointed. The brackets on the wall side in the cloister are higher than the capitals of the columns opposite them, as at S. Remy, where also is a curious and interesting small Romanesque church (*Asile des Aliénés*), of which more anon.

Besides the great sculptures of the porch, are at top Adam and Eve; beneath, an Angel weighing Souls in scales; beneath that, the Devil holding the damned upside down, which seems to have been a favourite form of punishment with sculptors here: under these again, a large reclining figure with an animal's skin on his back, holding a lion by the hind leg. This subject, the man however dressed, occurs at St. Gilles, in the same place, the pedestal; and as on the opposite pedestal are scenes from the life of David, perhaps this is meant for Samson.

On the other angle are rams, goats and dog (?) symbolic of bad ones: beneath whom stands the great devil himself, holding the damned topsy turvy and in other unpleasant attitudes; he stands upon a dragon, and beneath all are flames of fire.

On the left of entry is the stoning of Stephen, to whom the church was originally dedicated, and on the right angels bear his soul to heaven.

As regards St. Remy, the side aisles are formed of half arches and are barely wide enough for one to pass through: some of the capitals in this cloister are much more graceful than those of S. Trophime, they consist of foliage, monsters and grotesques; inscriptions of the twelfth century, are let into the walls.

BEAUCAIRE.—The chapel of St. Louis, in the castle of Beaucaire, in which he is said to have heard mass before leaving for the Crusades, is also a most interesting Romanesque building, and I fancy a very early example, probably of the eleventh century, (see sketch). Here also, as at Arles, the big brackets of outer cornice represent, to

left: 1. a goat (lust ?); 2. a cock's head (pride ?); 3. very delicate foliage (elegance ?); 4. an eagle (rapine ?); 5. a sheep (fear ?); 6. foliage; 7. a lion holding a head (lawless force ?); 8. a monster mutilated (some vice ?); 9. the devil's head nailed and something else, mutilated, as at S. Trophime and at Dijon; compare the mouldings here and those of the apse windows at Montmajour with those of S. Alessandro, Lucca. The two small side windows of St. Louis' Chapel are plain, round headed, and beaded. Inside is only a barrel vaulted room. The cloister corbels of Montmajour are: a bear, goat, bull, human and monster heads, and foliage; the small capitals of columns have historiated work and foliage as usual.

TARASCON.—A good but late Romanesque porch, tooth moulding, quatrefoil, ovolo and nailhead; angles, columns, and frieze, like S. Trophime, but the last now nearly destroyed, above is a blind arcade in a rich string (good); in the chapel of S. Martha, a Renaissance tomb, date about 1472, but, as usual, too dark to see to draw.

ST. GILLES.—Three portals: in the left semicircle, the Adoration of the Magi. Centre: The Almighty, or Salvator Mundi seated in clouds on a rainbow, with starpoint and flame *nimbus*; the emblems of the Evangelists in the corners. On the right, the Crucifixion, great frieze, the life of Jesus throughout, with a band under the frieze of crouching animals and heads; two evangelists on each side of the centre post, on lions, with the twelve apostles. On the extreme right, the archangel Michael, standing on the devil. Extreme left: a winged figure (St. George ?) spearing the dragon. Left side of great portal, small figures, Cain, and Abel, &c., right side, centaur and stag, hen and chickens feeding, disturbed by a figure (destroyed); David feeding sheep, David and Goliath. The mouldings are all Græco Roman, pedestal and columns fluted, drapery, Byzantine, capitals mostly composite.

At St. Gilles and at Nismes, the interiors are plain pointed, the side aisles are often only half arched, of which a very curious example occurs at St. Remy (Asile des Alienés) otherwise generally there is nothing remarkable in construction, which in the case of many domes and octagons is clumsy, indeed, as at Avignon (for this see Petit and Verneuil) as regards symbolism, it is to be

remarked that the supports of the body of the church, (the external wall corbels) almost regularly exhibit the lion, bull, eagle, angel—amongst others, of which we see the devil, goat, running figures of men and women, some in somersault, as at St. Trophime; it is somewhat difficult to account for this arrangement, which occurs so regularly here as to give the impression that it is not mere fancy, but has a certain meaning, and it is remarkable moreover that these occur externally, and not in the interior which indeed is generally too plain to want them, were it not for goat, devil, jongleurs (?) &c., we might suppose lion, bull, angel, and eagle, to mean the four supports of the whole church, the Evangelists; but were this so, the bull and lion would surely be *winged*, so, without wings which has always signified the object represented, whether man, horse, bull, or lion, as being gifted with superior if not inspired wisdom and divinity, we must conclude that these corbels mean not the *supports* of the church, but the bad human qualities which it represses and endeavours to keep in subjection. In this sense we understand their meaning as a general rule, though as in the angel, or winged female figure in foliage, and a human head in foliage, and others of this class, the meaning is uncertain; we must remember the lion has several meanings, and it is necessary to discriminate by his position and attitude, his meaning; thus on the band beneath the life of Jesus at St. Gilles, he is seen slinking, crouching, head to the ground, and tail always between his legs, he is also in company with human heads, some of which with an expression of fear and terror, turn away from him, with bulls, tigers, serpent, and dragon, so that he represents here the Evil one, who roams about like a *lion* seeking whom he may devour, but crouches in subjection beneath the feet of Jesus and his apostles; now the lion also represents, I believe, simply force or *power*, and when he is shewn with a figure or human head in mouth or claw, *abuse of power*, and indeed I would say, when not winged, always Force in some one or other unsanctified or uneclesiastical form; but again we find him constantly used as a support to the Evangelists, as at St. Gilles, where amongst the Apostles, these four alone stand on lions, and we might thus conclude them to be representing the lions of the church, were it not that we find

them not winged, of fierce and terrible aspect, and rending human figures, and sheep, &c., at St. Gilles a man, a woman, and a ram or sheep (horned), the fourth is quite destroyed, and it is also to be remarked that they do not serve as immediate support to apostles who are placed on moulded bases, which *depress* the lions' backs, so that one might suppose them as evil qualities, subjected to the apostles, were it not that the lion at St. Gilles has one paw on the sheep's back and another on his head, *resting* and not *grasping*, that it is rather an attitude of protection and one could clearly understand thus that it is this lion of the church ready to defend Jesus or a Christian, as symbolised by the lamb (of God), who rests evidently content and at ease beneath his protection; now next to him comes the lion clutching the man, who is naked to waist, and from thence has a sort of antique trousers; there is no mistake here, the lion savagely grasps one arm in his mouth and with his right paw, claws outstretched, drags the flesh of the man's side in well defined scratches, the head of the man is unfortunately broken, but beneath him (or from his mouth, perhaps, originally) creeps off a draconine animal; whether this means the lion of the Gospel destroying the evil one who escapes from his human habitation in his own original shape, and the lion who protects the good, is difficult to say; on the left porch the bases of small columns rest on two lions *couchant*, who with reverted heads gnaw at the base; the meaning here is clearly the evil which the Church keeps down, but which is gnawing at its bonds. Amongst other pedestals to bases at St. Gilles are three running figures; three squatted bears with backs turned to us, human figures (half) close pressed between; and lions walking one after the other; the lettering on the scrolls and niches is of the twelfth or thirteenth century.

The old church as it was called, seems from its remains to have been of later date than the one standing, though it looks fresher and the masonry is better, the detail of caps is more early Gothic, the arches pointed; the walls and piers are as usual very thick, formed by two faces of dressed stone of usual squarish oblong shape, filled in with rough stones, rubble and mortar, forming a compact mass, about 12 ft. thick; the piers of choir being about

12 ft. square at base, and this is all that is left of them; this shows that great violence must have been used so completely to destroy the building.

ST. GILLES.—The crypt beneath the present church is very fine, and extends throughout the same size as the church above, it is also furnished with doors and windows; the groins of the vaulting have many of the same ornaments as are seen in the ruins of groins of the old church above. The exterior corbels of St. Gilles, commencing at the left, are:—1. a small angel in foliage; 2. a head in foliage; 3. a ram; 4. an eagle with a sheep in its claws; 5. a lion's head; 6. a bull; 7. a figure running (as at S. Trophime); 8. a leaf. Four each side of the central portal (above.)

NIMES.—The Cathedral façade, though nearly destroyed, is very curious, quite a Roman pediment with sculptured frieze, of much older character than Arles or St. Gilles, probably the eleventh century or earlier (see sketch). Of about the same date are, probably, the remains of a house formerly the Bishop's palace (?) at the corner of the *place*. See also the Bishop's palace at Lyons.

ROMAN REMAINS.—Those at Nîmes, Arles, St. Remy, Orange, &c., are of a much grander and nobler character than any Gothic work, which like the priests, who invented or adopted it, is emasculate, *i.e.*, in its later development. Gothic is feminine, Classic is masculine.

LES BAUX.—Perched high on a scarped rock, most curious, interesting, and picturesque; all in ruin. Most of the best houses are of the sixteenth century or later; some fifteenth, and a few even fourteenth century, such as the castle and great hall. A curious *columbarium* here, four walls pierced with holes for pigeons, partly in wall, partly in the rock. The usual arrangement of a room is to have a large chimney place, washing place, recesses for dishes, sink, and recess for a bed.

LOCAL STYLES.—At Avignon and Nîmes, old Roman façades, pediments, &c. At Arles, St. Gilles and Tarascon, deeply recessed portals. At Narbonne, Carcassonne, Toulouse, simple span, wooden roofs, and long lancet windows. Also at Toulouse, brick work, and angular headed stone aperture; this is here a common method of stone construction, and seems capable of bearing very heavy weights.

NARBONNE.—In the Museum some early Christian tombs of a different type and later than those at Arles; a richly sculptured tomb of this class (behind the choir at Moissac). They hold a middle place between those at Arles and those at Toulouse; they are rather rough. In the cathedral, the tomb of a prelate (good) has remains of colour; chairs nothing; massive old castle. Some good bits of domestic Renaissance near St. Paul, and a Madonna niche in marble at the end of canal, near the gate, very good. In the Museum, also, is a fair collection, illustrative mainly of the eighteenth century work. A curious ivory bishop's staff, with angel regarding an empty chair (figure of Mary no doubt destroyed). Two very good bronze censers, early thirteenth century, like Dr. Rocks. Tapestry six pieces, sixteenth century, excellent. St. Vincent and St. Michael, both broad and fine; one span internally, no side aisles, only side chapels. St. Michael restored and decorated by Le Duc, ground, cream colour, coarse, crude and dull; iron and wood work all poor, no depth or strength.

CARCASSONNE.—Corbels of Romanesque door of High Church, grotesque, grinning monsters, no apparent meaning; iron work of altar rail by Le Duc, again very poor. Same remark applies to the wall of altar. The bishop's monument, upright on wall, late thirteenth century (?) very good, mourners (priests) below chaunting from books, all smiling. I do not like this style of restoration at all, it is wholesale destruction of the old work. Some good thirteenth and seventeenth century stained glass, the new glass poor. Early Gothic capitals of choir very beautiful. The fortifications lack massiveness and macchicolations like Avignon, which give the effect of a fine cornice.

TOULOUSE MUSEUM.—Roland's horn seems to be rough Oriental work of the eleventh century or so, Hispano-Moorish ware, gold and some blue, good examples. An Indaco casket and some good ivories French Mediæval and Venetian; good locks and keys and iron work generally. The fellow of Attenborough's enamel salver, but in a bad state. Small but choice Chinese collection. Fine Romanesque collection of pieces from suppressed churches, &c. Architecture: angle staircase windows common but not good. Domestic Renaissance by Domenic Bachelier in the

Rue des Couteliers, Guepin and Arthur, sculptors, dated 1612, effective but bad style. Portal of the church of La Daurade very good (now under restoration). A Portal beyond, with big balls and diamond work, fairly good and picturesque. On the *Place d'Arsenal*, is perhaps, the finest house here, and in the *Rue du Vieux Raisin*, *Place des Carmes*, another good example (seventeenth century). The present Lycée is a building of the fifteenth century, with fine tower, gateway, and courtyard, very effective and picturesque (early Renaissance). A brick house close to S. Sernin (fourteenth century?) crenellated and arcaded, with angle turrets; now a good deal altered and spoilt. Other good bits about the *Rue de la Pomme* and in that direction. The Cathedral has a Romanesque nave of early character; inside one pointed and wide vault. Some rough but effective fifteenth or sixteenth century stained glass in the choir; very rich triforium; tower like one at Carcassonne, *i.e.*, the walls much longer one side than another, more than a treble square on plan—does not this mark a period?

MOISSAC.—Portal, all arches broad pointed. Sculpture on left side of entry at top. 1. A figure pointing to a scroll. 2. Lazarus (very small) in Abraham's bosom. 3. Lazarus and dogs licking his sores, an angel above him. 4. Dives feasting, opposite side, Flight into Egypt; figures falling from watch towers as they enter a city (see Apocrypha). The Return (?) grotesque corbels on each side, on the left is to be remarked a devil's head with a human figure in its mouth, and a horribly *goitred* head. The capitals of the small columns all about devils with bellows blowing the flames for roasting the damned, &c., with interlacing foliage. Principal groups on left, Devils punishing the avaricious. The Soul of a Miser carried off by one Devil and his treasure bag by another; he is seen on his death-bed, his wife kneeling beside him weeping; beneath this, a Devil mounted on the shoulders of a miser; in the next grinning over a naked woman, to whose hanging breasts cling serpents; out of his mouth comes a toad, (avarice and lust). Opposite subjects to these, Adoration of the Magi in two groups; beneath, the Annunciation and Elizabeth meeting Mary. So far, this may be called the devil's doorway; and the right side (scripture subjects)

is not nearly so effective as the left. Centre: Jesus crowned and *nimbused* within an *aureole*; round him the emblems of the four Evangelists, Seraphim, Angels, Kings and Prophets with lutes and vases: these are all in the clouds. Beneath are fourteen crowned figures with viols and vases in a row, similar to those above; all drapery, broad folds and few, marked with the round crease, and heads often very good; the devils especially evidently gave the sculptors particular pleasure. On the left of the door is St. Peter and on the right St. Paul (?) with a scroll inscribed "Ecce virgo *conferet*," &c., the rest defaced. Central pier: on each side lanky figures, one holding a book, the other a scroll, no *nimbus*. The wall angles are splayed through up, and are ornamented with separate single pieces of foliage, fruit, fish, (some of which have ducks, and foxes' heads, &c.) birds and beasts (the animal and vegetable kingdom?) Twenty-five corbels over the door, all of a grotesque character; amongst them a man and woman kissing, a Trinity head, a figure holding his mouth wide open with his hands; a head with water covering one eye; one scratching his head; one laughing; a fox; monsters, &c., and foliage. Interior of entrance porch: capitals large and massive; subjects, lions with two or three rows of curls, with stag-head angles; men breaking open animals' jaws (not lions); foliage and interlaced work; two lions with one angle-head. The cloisters have a lean-to roof, no side wall brackets. The large figures of the piers all have the raised rounded fold on their drapery, not minute, very coarse, heavy and unartistic, the portal ones much better. The capitals of collonettes are generally historiated, scriptural and legendary subjects combined with foliage; the subjects generally are written confusedly on the abaci and capitals; there is more fancy than meaning in the ornament; let us take two of the most remarkable ones. First: a capital formed of the emblems of the evangelists; the necking is a cable which may mean something, but I doubt it, it is a common Romanesque ornament. Scrolls at the angles, and eight lions on the *abacus* with interlaced tails and foliage. Second: an angel descends from the clouds leading a dragon captive by a chain, inscribed "Serpens anticus qui est diabolus." On the other side, two men in ordinary

costume appear to be soothing or deprecating a monster of the dragon genus, which issues from a porch or building, under the men is written "Gog" and "Magog," under the monster, "Goliath." *Scale* and foliage ornament on *abacus*; necking, plain; base, nothing particular. There certainly seems to be more meaning in this than most of them.

AGEN.—Very little: an old arcaded street, parts are of the fourteenth century, most however later, but all built on the original plan, no doubt; space between the arches about 20 ft.; breadth of arcaded passage 25 ft.; breadth of roadway, about 40 ft.; good bits of Romanesque and Early Pointed in the transept of S. Caprais; corbels of apses all alike, about 5 or 6 repeated over and over again. This church is being restored, and the painted decoration of the apse is about the best example of modern work I have met with; the capitals however, to my mind, are ruined by being coloured.

BORDEAUX.—St. Croix has three archways (for centre, see sketch), subjects on the small archway to left. Fine groups of women and devils (Lust), the woman with toads and serpents at her breasts, but she is dressed, not nude as at Moissac. Corbels of animals, monsters, human heads and foliage. All the figures are very roughly executed and curiously Eastern or Assyrian in character. The interior has clustered Romanesque and early pointed columns. Saracenic influence inside and out.

St. SEURIN.—Early pointed three-arched porch, very good. Jesus with angels in arch, the Resurrection beneath; under this, round the trefoil arch, a tablet inscribed "A.D. 1200, &c., died Raymondo de Fonte canonicus, &c.," the usual date given to this porch is about 1260, if so, the tablet must have been taken from somewhere else, and reinserted here. Twelve apostles; large but poor, sculptured along the main face, with a figure of the Old law to the right, New law to the left. In side arches, the Resurrection of Jesus to the left, and some legendary subject on the right. Round all the arches are angels and priests, playing and ministering, with interlaced foliage, which last indeed, is excellent. Some good alabaster fourteenth century sculpture inside. The sedilia seem good but too dark to draw. Painted windows, according to my taste, bad. Very elaborate stone throne for bishop (see sketch).

CATHEDRAL.—Fine tombs (fifteenth century), and the Romanesque portions of the nave, interesting. Foliage of choir, chapels, &c., very good indeed. On the quay are two most picturesque old gates and Gate Chapel. St. Michael, good, with very rich transition Gothic altar (semi-Renaissance). In a chapel (north) near the altar, is some wonderfully elaborate sculpture.

MUSEUM.—Two curious iron masks, one of a negro. Delacroix's "Lion hunt," fine. Lagnier's wood carving, a prize in the 1855 Exhibition. The modern stained glass at Bordeaux, remarkable, principally figure subjects seen against the sky.

LE MANS.—Romanesque cathedral, corbels (exterior), grotesque animals, and human heads, knops, flowers, volutes, &c. Interior side walls, very ancient and interesting (eleventh century?) Nave, fine Romanesque. Magnificent thirteenth century stained glass in choir; subjects larger than usual and consequently more telling. Transept and roses, late fourteenth century stained glass, saints, &c. in canopies; all architecture of stone colour; much clearer and lighter than the thirteenth century glass which is so dark as to produce gloom. Frieze of Bellay's sarcophagus, with triumph of Venus, tritons, &c., very delicate, low relief. Capitals and bosses of triforium and choir, very good, the first with foliage in spandrils and cusped openings, first rate. South porch, Jesus in an *aureole*, and four Evangelists (under arches) beneath, like the Arles and Burgos tomb (see sketches). Angels ministering round the inner tier; sculptures and legendary subjects on next three tiers. Saints Peter and Paul, each side of the door, and eight large figures of saints, &c. West portal of early Romanesque type.

The churches here, have all a blank arcade on the ground, of very early character, arches round and plain and bases like inverted capitals. At the Cathedral and N. D. du Pré, and at the back of choir N. D. de la Couture, seems to me to be decidedly eighth or ninth century sculpture, of very rough interlacing and grotesque animals and foliage, very badly executed.

N. D. LA COUTURE.—Entrance, Jesus in arch and angels; Resurrection beneath; angels and saints ministering round arch. Six large figures of the Apostles each side, standing on brackets of human figures.

MUSEUM.—The enamel plaque of Geoffrey Plantagenet, is about 24 in. by 15 in. Fine bronze medallion of Louis XII., and Anne of Brittany, about 3½ in. diameter, with Latin inscription, stating it to be presented by the city of Lyons to the king, A.D. 1499. Gold medallion of Henry II., about 4 in. diameter, stamped with his device, a crescent over the letter H. Amongst the medals, an interesting profile "Victoria Columna," M. Angelo's love. Louis XII. (gold) and Louis XIV. as a boy and his mother, large and very good. Good arms, metal work, &c. Amongst the pictures two new names to me. Brize (see Descamps), circa 1650, and Rokes, surnamed Zorg, died 1682, sombre, grey, excellent, and interesting.

LIBOURNE.—An old *Villefranche*, arcade of principal square, twenty-one feet wide, about fourteen feet between piers, arches very low; the square itself, about 180 feet or more, with a fountain in centre. Hotel de Ville at the corner, all the houses but the Hotel de Ville are modernised.

TOURS.—For a thirteenth century sacred picture book, see the stained glass of the choir of cathedral, about twenty windows in all. The marble tomb by the Justes, very delicate and pretty. Fountain in the square, also by the Justes, not bad, of the candelabrum type. In the old town near the towers, are some very interesting fifteenth century houses, in which are carved religious subjects and grotesques, as in the churches; good fifteenth and sixteenth century glass in Notre Dame de la Riche.

POITIERS.—Cathedral: on lintol of left porch, the death of the Virgin, and above in arch the coronation, angels, priests, bishops, &c. ministering around with music and books. Centre porch, Jesus, and angels ministering beneath in two rows as usual; angels, priests, &c., as in others. Right porch, translation of a holy house in clouds, groups worshipping around and beneath, priests, bishops, and laymen ministering round archivolt as before. All the large figures throughout centre of porches, destroyed or never completed. Sculpture, good early pointed, of which the church itself is a complete and pure example. The interior is remarkable for breadth and simplicity; the wall arches round it are transition Romanesque; there is a mine of corbels and capitals, larger than usual; some

transition, some good early pointed, magnificent thirteenth century stained glass; grand apse windows, with the Crucifixion, and Jesus above in glory, very fine. Small mosaic pieces are unfitted for nude figures, as seen here, where Jesus, on this account appears as though rolled up in black net work. The corbels inside, about 300 in number, are of wonderful variety, fancy, and character; plenty of symbolism here if anywhere, but it is difficult to interpret among so great a number; we find however all kinds, one of two birds with a single human head; a pig playing a hurdy-gurdy, a countryman with staff, a sheep and lamb at play facing each other, a man with pestle and mortar, a grotesque head on four legs, a figure holding cup and dagger, a countryman killing a snake, a monster, a countryman with a hatchet and pig, a man playing a harp, two grotesque men, one suffering from toothache, a man with a devil whispering into his ear, a monster's head, a monkey, an angel, a bishop, a grotesque figure, a bishop's head, his eyes closed (asleep or dead?), a grinning monster's head in foliage, &c. In the chapels the corbels are principally grotesques and monsters; also eagle, angel and bull with books (Evangelists emblems?), a man cutting his toe nails, or taking a thorn from his foot. Some of the capitals on the corbel line at the choir end, are of the broadest and drollest caricature, very boldly cut and full of character.

NOTRE DAME DE POITIERS.—Internally all has been repainted and well, the capitals left white and red only, are much better I think than with gaudy colours which destroy the design; the choir is stilted like S. Hilaire, S. Radegonde, Valence, Chartres, &c. A very beautiful new stone altar at back of choir (in the Chapel Expiatoire) fine fifteenth century crockets and finials.

In S. Radegonde are upwards of 200 corbels of the most wild and grotesque character; capitals, very fine; (early pointed) good early stained glass; wall arrangement of nave similar to the cathedral.

ST. HILAIRE.—A very remarkable plan and interior; eight steps to a narrow cross aisle before the choir, and six others to altar level; corbels alike internally and externally, the arches of apse (choir) stilted like Valence, and very curious early capitals, rather heavy.

The "Prévoté" in *rue* of that ilk, has a fine exterior of

latish Pointed period. For triple chimneys in *Salle des Pas Perdus*, see drawing. The interior of the Jesuits new church is very good.

ANGOULEME.—Abbadie, very good at the new Hotel de Ville (Early Pointed). (Crocket your gables.) Cathedral: principal cornice Renaissance. Sculpture: Jesus and emblems in top centre, angels in clouds above; ten (?) pateræ of busts of prophets beneath. Twelve pateræ of busts of apostles on left (in arches), six ditto on the right, the rest foliage. Two pateræ with busts by each jamb of arch, and angels ministering round the archivolt; angels, scriptural and allegorical subjects, in small arches beneath and around; capitals of composite character. Sculpture, with the draperies hung upon pegs, as at St. Gilles. In the big arches, Christ the Teacher; foliage, hunting and monsters below: character of folds and figures strongly Byzantine, almost Assyrian. Tower very fine, with fine arcades of mixed Byzantine, Roman and Norman character.

CHARTRES.—All the work on spire openings, corbels and capitals, above the first arcade, lost (too small). Round and pointed arches are here together; arches of the choir stilted and narrow, as usual. Transept windows and roses (figures large) unrivalled of their kind: still they make the interior too dark, though lighter than usual; this in a measure arises from the depth of the blue. Internal sculpture, capitals, bosses, &c., mostly foliage; very little, if any statuary. Proportion rather too high for width; sculpture of screen round the choir excellent in parts (late). Renaissance sculpture of screen exceedingly delicate, figures good, and the whole not inferior to the best Italian examples, whether for design or execution. The brackets and capitals especially good and varied, and being all near the eye can be appreciated, whilst the lowest windows even of the Cathedral could never have been distinctly made out. The big statues of the portals, though draped with thin and poor folds, and their faces showing a strong family likeness, are still a great improvement on the Byzantine school type, and hold an interesting middle place between them and such works as those of the Pisani, Lincoln choir, Auxerre, &c. The small figures of the portal are much better than the big ones.

The whole building, which is grand and massive by night, is cut up, when seen by daylight, by numerous buttresses, counterforts, pinnacles, gurgoyles and ornament, and sins against the very first principle of grandeur, viz.—simplicity of form and ornament: still it is very picturesque and effective.

GOthic.—I object to statues round arches, as appearing ready to tumble out and deposit themselves on our heads.

VARIA.—The tower of St. Mary, Warwick, 1694. The hospital a very good half-timbered building, A.D. 1571. A fifteenth century stained glass window in the Beauchamp chapel, very good. The fine tomb has good translucent enamel in armorial bearings, in circles at end of the hearse covering, and also in large arms in panels at the base.

KENILWORTH.—Transition Gothic chimney piece in white marble, A.D. 1571, with Bear and Ragged Staff and R. L., almost entirely Renaissance. The ragged staff was also borne by the Duke of Orleans, on which account Jean Sanspeur of Burgundy bore the *rabot*, or plane, with which to smooth that ragged staff.

ENAMEL CROSS.—Queen Dagmar's pectoral cross, in the Copenhagen Museum, of the twelfth century or so, resembles Beresford Hope's.

TRADE.—The old Oriental trade with North Europe was by the Black Sea, Volga, Novorogod and Gothland from the eighth to the eleventh century. There are 20,000 coins of Persian caliphs in the Stockholm Museum. The southern route was by the Levant, Marseilles, Aigues Mortes, Bordeaux and St. Denis (fair). In the "Antiquaires du Nord" the vessels on several Danish incised monuments appear to be placed on skates: was it so?

CARLISLE.—A Renaissance open worked screen in the cathedral (not bad).

"There are two opposite, which together display different charms, and the beauty of one appears from contrast with the other." (This is applicable also to design in architecture.)—Neameh and Noam, Lane's "Arabian Nights," &c.

In a round arched opening, the faces of bands should increase as they ascend, and the soffits decrease, otherwise all looks unequal and not concentric. For an example see

the apse of St. James's Hall, London. The jambs of the soffits should decrease as they ascend, to obviate this bad effect.

EMBLEMS.

ANIMAL CREATION.—Lion, power; tiger, fierceness; dog, faithfulness, intelligence; squirrel, activity; pig, greediness and sloth; wild boar, savage rage; horse, docility; greyhound, speed; bull dog, combativeness; St. Bernard's dog, benevolence; seal, affection; elk or stag, swiftness; hare, timidity; lizard, grace; fox, cunning; wolf, lawlessness; pike, voracity; bee, industry; ant, economy; and so on.

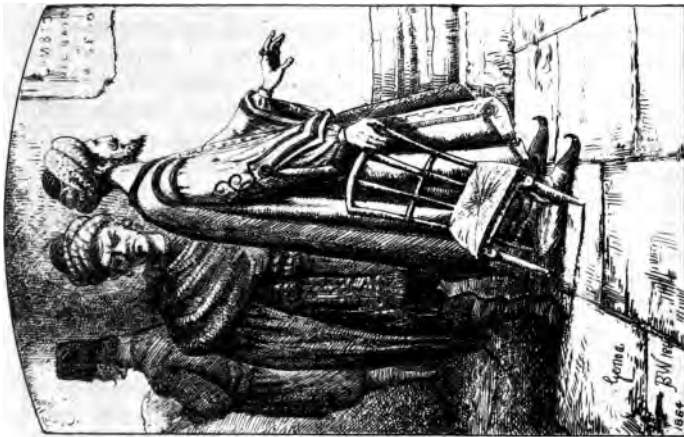
FLOWERS.—Rose bud, youth and beauty; tulip, worldly pride; violet, humility; jasmine, sweetness; sensitive plant, timidity; peony, boldness; &c.

TREES.—Weeping willow, grief; poplar, grace; oak, strength; ivy, affection; palm, triumph; cypress, immortality; &c.

Discouraged and uncertain what course to pursue, I lost the greater part of the year 1860; at the close of which, however, I made a tour round France, visiting the principal southern cities, and made notes with pencil and pen, of which latter most are here appended, and returned to London at the end of the year. In 1861 I applied both to South Kensington, and to my old friend Mr. T. Fairbairn, for employment on the approaching International Exhibition, and through the kind interest of the last named was appointed, in April, Superintendent of the Architectural Gallery in the Exhibition and of the Classes for Furniture, Earthenware and Glass, Goldsmith's Work and Jewellery, and Objects used in Architecture.

This fully occupied my time till after the opening of the Exhibition in May, 1862.

Mr. Day, who had published a large work on the Exhibition of 1851, by Mr. M. Digby Wyatt, "The Industrial Arts of the Nineteenth Century," was desirous of producing another but much larger work of the same description on the Exhibition of 1862. He applied to me in the matter, and the result was "Masterpieces of Industrial Art and Sculpture," consisting of 300 coloured plates,



LEVANT TRADERS.

Photo. Litho.
Whitcomb & Tombs, London.
19, Little Venice St. W.C.



SPANISH DEVOTICS.



each of which was accompanied with a page of descriptive letter-press in English and French: this was a most laborious work, as I had to obtain, arrange and photograph, &c. all the numerous subjects, and wrote every line of the text myself, besides revising the French. My labours, however, were not unappreciated by Mr. Day, who very liberally presented me with more than the already liberal sum he had engaged to pay for my services: this work was unfortunately brought out too rapidly to be what I wished. It was completed in November, 1863. At this time, thinking my name must be pretty well known to the principal manufacturers, I sent to most of them a lithographed circular, stating that I undertook ornamental designs of every description, which, however, produced no result whatever.

It was now my turn to propose a work to Mr. Day, viz., "Illustrations of Architecture and Ornament," to be executed by myself on copper from the notes I had made in my various tours. This work, which consisted of 70 plates, with letter-press, occupied me fully up to the spring of 1865. During the rest of that year and the greater part of 1866, I did little, with the exception of my work on "Stone Monuments and Ornaments of Remote Ages," which I got nearly into shape also. About this time I tried, but in vain, to obtain a place in the competition for the new Law Courts, of which I am now glad, for I certainly should not have made a Gothic design.

In the autumn of 1866 my services were again required by Mr. Day for the production of a work on the approaching French Exhibition of 1867; and I visited Paris twice to engage a photographer, artists, &c. Owing to the difficulties of the Company (Limited) which had taken up Mr. Day's business some time previously, this project hung fire, and when I was engaged in November by the Committee at Leeds as Chief Commissioner of the Exhibition of Works of Art to be held there in 1868, the Company determined to renounce the project altogether. By this time I had made various designs for furniture, &c., some of which having been seen by the Messrs. Trollope, they commissioned me to make a design for the interior of a library, including the fire-place, intended for

the Paris Exhibition; this also, to my regret, was never carried out. By the beginning of 1867, I had, in conjunction with Mr. W. Beckett Denison, of Leeds, and the Committee, laid out the plan of the proposed Exhibition, and was engaged by them as Chief Commissioner for two years. There were great and peculiar difficulties in the way of this undertaking, which caused me more annoyance and anxiety than anything in my life: the Committee could not give up much time to it, being all engaged in business, and the whole burden of the work fell upon the Chairman and myself. With the desire of giving it a national character, our offices were established in London, which led to much indifference on the part of the Leeds people, who moreover had in the mass no interest in Art; there was, I found, also great local—or I might say, county—jealousy of the prominence of Leeds. It was found impossible to obtain any works from Castle Howard, which was at that time in the hands of trustees, who had no legal power to act. Mr. Fawkes, of Farnley, had a standing quarrel with Leeds about some water-works, and absolutely refused to lend a single thing. Earl Fitzwilliam, though President of the Exhibition, would send nothing of importance; whilst the then Marquis of Hertford, who was closely connected by family and property with Yorkshire, although he received a deputation from Leeds at Paris, where we went expressly to see him, and appeared favourably disposed towards the undertaking, finally threw us over altogether, as did the Duke of Hamilton and the Marquis of Lansdowne, from whose fine works of art at Hamilton Palace and at Bowood we had hoped to obtain a selection. In spite of such numerous and serious disappointments, the Exhibition, from an Art point of view, was very remarkable and interesting: that it was not a financial success was owing to various circumstances, which were most unfortunate and in a great measure unavoidable, one main cause being doubtless the want of interest in Art felt by the great mass of the people of the north, which led to an enormous deficiency as regards the number of visitors on which the Committee had calculated.

Wearied and most painfully affected by many labours

and incidents which will always cause me regret, some connected with the Exhibition, some purely personal, I felt that a tour on the continent would best heal my wounds. I set out in February, 1869, and made the circuit of Italy, which country both from its architectural monuments, its wonderful picture galleries, its pleasant climate, and its people, whom I love, is always delightful to me. Before starting, Mr. Roger Smith, at that time Editor of "The Architect," called on me with a request to write in that periodical, and consequently I forwarded him a series of notes during my tour, which appeared in "The Architect."

MILAN, 1869.

COLOURED SCULPTURE.—If the object of art is merely to impress the beholder with the most vivid possible appearance of reality, where are we to stop? I think there can be no doubt, that not only upon the multitude, but upon educated persons also of a sensitive nature, coloured sculpture produces more effect than ghostly white marble, or any single tinted material. The coloured sculpture of Spain especially, during the seventeenth century, practised by such men as Juan Juni, Hernandez, and others, is certainly most impressive and life-like. Badly done, it is wretched stuff, as seen, for example, in the Baptistery at Novara; but a very striking example is to be seen still in San Satiro, Milan—"The Deposition from the Cross," which must assuredly affect people more than a marble group could do. For high art, no colour; for popular art, paint. The Church declares it, and the Court allows it, *faciendum!*

ROME, 1869.

Flowers to be grown in bed round tazza of fountain, as in the Baths of Titus.

Make a small column of water fall on slate or iron strips, flat and round, and of various widths, and it will give out a sort of chime. I saw and heard this at the Capitol, Rome, in the court leading to the Picture Gallery.

MUSEUM, NAPLES, 1869.

The mosaic pictures from Pompeii, are characterised, like the sculpture, by wonderful truth to nature and clever

execution, not too neat ; they present all sorts of subjects, history, fable, social life, *genre*, animals ; one piece representing a scene in the sea, with all sorts of marine creatures, a striking incident being a fight between an octopus and a lobster. In late cases, columns are encrusted with very beautiful ornamental designs and figures ; most effective.

The paintings are of every class in subject and execution, from the roughest sketch to the highest finish, forming a worthy wind up to the great works of the Greek School, as seen on the earlier vases. The same rule holds good in classic as in Christian art, there was a regular mode of representing certain subjects, varied according to the ability and good taste of the artist. Thus we meet with many repetitions of one subject, slightly dissimilar, such as Perseus and Andromeda, Hercules, Mercury, Bacchus, &c. Some outlines of designs, slightly touched in with sepia, are very interesting, showing a similar process to our own. The free hand drawing, both of figures and ornament, is perfectly extraordinary, and proves what great practice the artists must have had. Great praise also is to be awarded to the raised stucco work ; the modeller, the painter and mosaicist were equally expert ; the only part we object to is the architectural frame work, so to speak, which is often poor, weak, and capriciously designed. The variety, fancy, and cleverness of execution which distinguish the others, do not suit the sterner art of architecture, and, of course, truth to nature finds no scope here.

As regards the sculpture, it is truly wonderful, so numerous and so fine are the subjects, in marble, terra cotta, and bronze, that one can hardly select.

The bronzes are all very dark and stand out well against a yellow wall : many of them have coloured eyes, and I do not dislike their effect, which indeed, is very striking. The terra cottas also were coloured, as many and important examples here prove, and the lamps were gilt, silvered, &c. These terra cottas are most amusing, for the greatest works are to be found caricatured amongst them, with a fine spirit of fun. The richness of fancy, variety, and truth to nature, the vigour and life of all this sculpture, especially the bronzes, must be seen, words fail to express their merit ; they are full of inspiration for every lover and student of

art. These remarks apply also to the wonderful collection of Etruscan and Greek vases.

PERUGIA MUSEUM.

The works of Lo Spagna and Giannicola Manni, pupils of Perugino, closely resemble that of Raffaele and would not be unworthy of him. The miracles of S. Bernardino, by Fiorenzo di Lorenzi, A.D. 1473 (eight pieces), are very good; architecture carefully designed and drawn, and much Renaissance costume. Others by Benedetto Bonfigli, full of costume (circa 1461), Boccati da Camerino, is of the Fra Angelico type, his name inscribed, "Opus Johis Bochatis de Chamerenno," is new to me. There is here a beautiful wood panel from S. Agostino, designed by P. Perugino, and carved by Baccio d'Agnolo.

ITALY, 1869.

The serpent formed door handle is common in Verona. Lombard architecture is, I think, finer than any. Make all balconies open work, no balusters. Use different tints of stone irregularly placed in masonry, so as to give colour, and have a large coloured frieze in encaustic tiles under projecting eaves. Adopt the Florentine projecting eaves; they are good for effect and shade, and against rain. Sgraffito work would be excellently suited to England.

The hand bells used by the country people of South Italy, tending sheep, &c., are of the same flattened and tapering form as the old Irish bells.

The stone staircase leading to the Town Hall, Cortona, is about 32 ft. wide, without including the side balustrades, very fine.

THE PRACTICE OF ARCHITECTURE.—An architect in extensive practice should divide his work into three distinct sections. (1.) Art. (2.) Construction and material. (3.) Finance. Each of these should have a reliable and competent superintendent, answerable to the architect for any shortcomings in their respective departments. It is the architect's duty and interest to seek out and employ such men. If he tries to do all, and to see into everything himself, he undertakes more than one man can perform.

His duty above all is to his employer, and he must not

only be sure that the work confided to him is in good hands, but he must daily, or at short intervals, inspect each department, and should visit every work in course of execution at different times and without giving notice, to be assured that all is going on properly.

In the summer of 1869, I returned to London, with no defined plan, but meeting Mr. John Day, who had set up in business for himself as publisher, printer, &c., he enquired what I had done with my proposed work on the Druidical Monuments, which he had seen before I went to Leeds. I told him it was locked up in the warehouse with my books, &c., for as I had been unable to obtain a sufficient number of subscribers to justify me in publishing it myself, as I had intended, I had given up all idea of proceeding with it. He then offered to take it up himself, to which I readily agreed, and was busily engaged in recasting the whole work so as to make it more complete, in re-writing it and in superintending the execution of the lithographs up to its publication in May, 1870. I was also during this time, and in 1871, engaged in amplifying the letter-press for "Illustrations of Architecture and Ornament," for Messrs. Blackie and Son, who had purchased the plates and copyright of that work at the Company's sale, and were now reproducing it in parts. In February, 1871, I received notice from the American Institute of Architects that I was elected a honorary member of their body, a compliment which gave me the greatest gratification, as it was the first public mark of approval of my labours which I have ever received, and was quite unsought for on my part. In 1871, I wrote a pamphlet on "The Separate System of Sewerage," which I believe will in future years receive that attention it deserves, but which it failed of obtaining then.

Also, in 1871, I sent designs, and a written plan for rebuilding the city of Chicago after the fire, to the mayor of that city; but, nothing came of it, the city was rebuilt at haphazard as before. My ideas on the subject are embodied in a paper read at the Institute of British Architects in 1873. In this year also was published "Pottery of Remote Ages," &c., which, together with the volume on "Stone Monuments and Ornament of Remote Ages," will

form, I trust, a useful resumé of the whole subject of early or pre-historic antiquities.

My last attempt at obtaining employment was made in the competition for the New Parliament House at Berlin, in 1872; but whether my drawings were ever exhibited I don't know, as no acknowledgment of their arrival was given to me, and indeed, I never got a line on the subject from any one. After this—the only important competition for which I ever made any drawings—I determined to try no more. I had done my best had fitted myself by diligent and prolonged study of my profession for producing works of art which might have done credit to myself and my employers. I had always acted upon the maxim of La Bruyere “*nous devons travailler à nous rendre très dignes de quelque emploi ; le reste ne nous regarde point ; c'est l'affaire des autres.*” But it was a mistake : in this age of competition, unless artists are of known and approved merit, they are obliged to seek for business like other people ; the public will not apply to anyone, unless he has a name ; and in architecture especially, where it is impossible for a man to show what he is capable of, not to seek employment is to court neglect. These memoirs are not written, then, to blame others or to excuse myself—the object I have had in view, is to let others know, my descendants, and some perhaps, who will be or have been my maligners, that I have done my duty in my profession, and have studied it as an art assiduously and to the best of my ability. My time has not been idly spent ; and my engraved and printed works may, I trust, be of use to many students yet in the old world, and the new world also. Unto the world of Art, I now—for a time, at least,—say “farewell.”

NOTES AND CORRECTIONS

TO

"A RECORD OF MY ARTISTIC LIFE."



- p. 13. For "in y" read "*in y^e*."
For "Liberia" read "*Libreria*."
p. 19. For "ill of either" read "*ill of her*."
p. 22. For "good palaces and churches" read "*churches and good palaces*."
p. 24. For "whose echo" read "*the echo of which*."
p. 28. For "pleased the most" read "*pleased me most*."
p. 29. For "gay" read "*light*."
p. 61. For "town hall, splendid mouldings" read "*town hall splendid*."
p. 85. For "confusing" read "*confused*."
p. 96. For "one large gold cornice" read "*a large*," etc.
p. 99. For "there is nothing at Marseilles," etc., read "*there is nothing in the way of ancient architecture*," etc.
p. 112. For "this chapel del Zancarron" read "*the chapel*," etc.
p. 208. For "as cardinal's hat" read "*a cardinal's*," etc.
p. 216. For "Goia" read "*Gioia*."
p. 219. Full stop at "Duomo," comma after "Grado."
p. 223. After "Guarda Roba" insert "(Duomo)."
p. 247. For "bulbous with flowers, enamelled," etc., read "*bulbous, with enamelled flowers*," etc.
p. 287. For "some however" read "*none however*."
p. 296. After "Agen" add "an old Villefranche, very little left."
p. 309. For "that of Raffaele" read "*those of*."
p. 310. As to "Pottery of Remote Ages," etc., which was to have appeared in July: it is not yet published (September); but will be, I hope, in the course of the year.

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